The "Lady" in Comparisons from the Poetry of the "Dolce Stil Nuovo."

A DISSERTATION

SUBMITTED TO THE BOARD OF UNIVERSITY STUDIES OF THE JOHNS HOPKINS UNIVERSITY IN CONFORMITY WITH THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY

THOMAS ADDIS EMMET MOSELEY

The Collegiate Press
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To My
Father and Mother

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INTRODUCTION

The figurative language in any lyric poem is its most important part, since it is chiefly by figures of speech that the author is enabled to express the ideas which distinguish his thought and feeling from those of others. In criticising a poet, therefore, it can never be useless to examine the figures of speech he uses. In studying the poetry of the "Dolce Stil Nuovo," it has seemed to me that a careful examination of metaphors and similes, for example, would throw more light on the distinctive characteristics of this kind of verse than an essay on any other single part of it.

Metaphors and similes are an alluring subject, but it would be almost impossible to distinguish usefully between well-defined metaphors and metaphorical language, and the subject is obviously too large to be dealt with satisfactorily in a dissertation such as I am, at present, able to write. I have, therefore, directed my attention to those similes that consist of a definitely formulated comparison between a subject and an object, similes the character of which is clear and the number limited.

The subjects of comparison in this erotic verse are chiefly three: Love, the Lady, and the Lover. Owing to the vast number of examples I have found, especially in reference to the Lover, it has seemed best to restrict this essay to those comparisons in which the Lady is the subject. In order to compare the "Dolce Stil Nuovo," in its use of these figures, with the great schools of lyric poetry which immediately preceded it, and with which it is obviously connected—the Provençal and the Sicilian—[1] I have further restricted my study to those comparisons the objects of which are common to the poetry of the "Dolce Stil Nuovo" on the one hand, and, on the other hand, to one or both of the other two schools. The word "Sicilian" is to be understood as applying to all the early Italian lyric poetry.[2]

The comparisons to be considered are, therefore, relatively few, and such as can be easily classified by the name of the object, according, that is, as the Lady is compared to the *angel*, *flower*, *gold*, *lily*, *rose*, *snow*, *star*, *sun*.

[1] The connection between the "Dolce Stil Nuovo" and the Old French lyric or the Old German lyric, is far less obvious.

[2] I have accepted as poets of the "Dolce Stil Nuovo" only those authors who are admitted by everyone as representatives of that school—Cavalcanti, Cino da Pistoja, Dante, Frescobaldi, Gianni Alfani, Guinicelli, and Lapo Gianni. Guido Orlandi, e. g., is not of the number.

My purpose in comparing "Dolce Stil Nuovo" similes with those that belong to the other two schools, and have the same object, is to ascertain as far as possible, what features, if any, distinguish the former from the latter. A large number of examples from all three schools are no more than references to well-known comparisons, or are otherwise purely conventional: these can be readily dismissed as leading to no valuable conclusions. The remainder, however, are distinguished either by more or less careful treatment by the author, or by genuine feeling, or by the Lady's being idealized in a genuine manner, or by two or all three of these characteristics.

Those examples which show more or less careful treatment are sometimes distinguished from the merely conventional only in that the comparison is restricted, for some purpose, to one or more of the qualities or situations of the object. Others are distinguished by technical elaboration. With regard to those which seem to show genuine feeling and genuine idealization of the Lady, the factor of subjective esthetic valuation cannot be eliminated. System will not avail here, and indisputable conclusions are not to be hoped for. Some examples which produce upon me the effect of genuine feeling will seem cold and merely intellectual to others. Some which seem to me to show genuine idealization of the Lady, will seem to others to idealize her only in words. I have endeavored to write down as expressions of real feeling or of true idealization only those examples which produce these effects on me so obviously as to cause me to believe that nearly everyone will concur in my opinion, and to refrain from concluding with regard to those that leave any doubt in my own mind.

Under each figure: *angel*, *flower*, *gold*, etc., I have undertaken to mention first those examples which are mere commonplaces, secondly those which give evidence of care in choice and treatment, and in this second group I have taken up first those which would be classed in the first group but for certain modifications of the commonplace, and next those which are thoughtfully elaborated. Thirdly I have considered those examples which impress me as producing the effect of real feeling. Needless to say these also show evidence of thought on the part of the author, and I have endeavored to arrange them in the order of their respective esthetic success (as it impresses me) mentioning last those in which that fusion of thought and feeling which constitutes esthetic expression is most complete. In those examples in which the Lady seems to be genuinely idealized, I have noted this feature, which is independent of esthetic success.

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ANGEL

The examples of this simile fall into two distinct groups.

The first of these groups comprises those figures in which the lady is compared to the *angel* merely because of her natural beauty or because of indefinite good qualities:

1. La uostra *angelica sembrança*: kenuerme faite sença percepença. Deli noiosi edeli mali parlieri: . . . . .[1]

2. Ke ualimento di tucte belleçe le sue adorneçe auança ogni figura *langelica criatura* quella cui eo son dato adubidire.[2]

3. *Angel di Dio* simiglia in ciascun atto
Questa giovine bella
Che m'ha con gli occhj suoi il cor disfatto; . . . . .[3]

4. *Angelica figura* e dilectosa,
Di tutte l'altre avete più bellore,
E nessuna voi pareggiar osa,
Cotant'è' n vo' pietà, pregi e valore.[4]

5. Ma s'eo non audo, ni veggio, ni membro
Lo gran piacer piacente, amor, de voi
ch'*angel di deo* sembrate in ciascun membro,
Forse mo'parto, e'ntenderò in altroi . . . . .[5]

6. Plus al cors blanc que nulhs escacx deuori. son nom non laus dir quan la guari. *angelh* sembla del cel quant ieu cug quem iauzisca. quar sobronratz hi foral reys de londre.[6]

The second and more important group contains those figures in which the lady is compared to the *angel* because of some supernatural or at least definitely named qualities:

7. Epoi lafece *angelo* incarnata tancto di lei minbardo ke mi consumo eardo: keo rinouello come fenice face.[7]

[1] Puciandone da Pisa, P. -xiv-ii: 83, p. 371. (dip. text).
[2] Ser Pace, P. -xviii-ii: 111, p. 443. (dip. text).
[3] Cinoda Pistoja, Bal. ii, p. 36.
[4] *Ibid.*, Son. xi, p. 435.
[5] Guittone, Son. xlix, p. 76.
[6] Saint-Gregori, Mahn -ii: ccccxxxvii, p. 116. (dip. text).
[7] Inghilfredi, P.-xiv-i: 17, p. 260. (dip. text).

8. Sença peccagio dinatura humana formata fue dala somma potença: Spirata per essença ad*angelo* lauolse asimilire.[8]

9. Ma pemso che divina maestate
A semilglianza d'*angielo* formata
Agia per cierto la vostra bieltate.[9]

10. Da voi diviso—sta ongne valore:
Volle il sengnore—Dio la sua posanza
Farne mostranza—quando vi formòne:
Tanto v'amòne,—e fecievi d'onore,
Che siete il fiore—di quanto donna avanza:
D'angiel sembianza—in voi non mancòne.[10]

11. Donzella gaia e sagia e canosciente,
In cui dimora tutora ed avanza
Bontà e senno e valore valente
E bieltà tanta, ch'io credo in ciertanza
Che Dio cole sue mani propiamente
Formasse voi d'*angieli(ca) sembianza*,
Chè non si truova tra l'umana giente
Bieltà nesuna a vostra somilglianza; . . . . .[11]

In these passages the resemblance to the *angel* suggests a special act of God in the making of the lady. This is, however, a favorite commonplace that runs through all three schools of poetry.[12]

In another example the poet likens his lady to the *angel* in that she is incapable of sin through her great wisdom, as are the angels through their very nature:

12. Così m'è sola amica
la mia dolze speranza
che fammi doloranza unque obbriare;
Chè non vol già che dica,
ni deggia aver dottanza,
che possa spietanza alcuna stare
En lei, ch'a non peccare
la ten si canoscenza
com' *angel* non potenza; . . . . .[13]

[8] Ser Pace, P.-xviii-ii: 111, p. 443. (dip. text)
[9] Chiaro Davanzati, V.-iv: ccclix, p. 34.
[10] Monte, V.-v: dcccIxv, p. 169.
[11] Anonymous, V.-iv; ccclx, p. 35.
[12] Cf. Gaspary (II), p. 62 sqq.
[13] Guittone, Can. ix, p. 250.

This figure occurs in a canzone which expresses genuine remorse for some offense committed against the lady, and yet confident hope of pardon. The lady is treated throughout the poem as a human being although far superior to all other ladies; a treatment which marks a distinct advance over the trite attributions of miraculous origin in the examples just mentioned. And yet the simile in question is not in harmony with the natural spirit of the poem, since there is no connection between the feelings of remorse and hope on the one hand and the great "canoscenza" of the lady on the other. The simile, therefore, results in mere extravagant praise and is a purely intellectual conceit.

In each of the remaining examples, on the contrary, there is genuine feeling expressed, as well as originality of ideas. The result of the fusion of these two elements is an esthetic expression far superior to any shown so far in other similes.

13. Et nella sua labbia sempre dimora / la simile d
un *angel*, la pietate, / chon tanta claritate, / che
sempre sta gioioso chi la uede.[14]

The attribution here of "pietate" is not peculiar to this author;[15] yet in this appearance it would seem to have taken on a deeper signification than that of pity. This is shown by the words that follow in the passage quoted, in which the poet goes on to say that this "pietate" is accompanied by such a brightness that all who behold the lady rejoice. Here the poet has struck a new note: in stating the effect of the "pietate" he has given the word, in itself emotionally vague, a new intensity. It approaches the meaning of "umilitate," the "spirito soave e pien d'amore" of Dante.[16] The appropriateness of this figure is further enhanced by the fact that the lady is a real woman for whom the poet has evinced a genuine feeling which he has expressed in a simple, direct figure stating a definite characteristic for comparison.

14. I'non posso leggeramente trare
il novo essemplo ched ella simiglia.
Quest'*angela, che par di ciel venuta,*
d'amor sorella mi sembr'al parlare
ed ogni su'atterello è meraviglia.[17]

Here the lady is almost identified with the *angel*. She seems a creature descended from heaven. She speaks like the sister of Love himself. Her every little movement is a marvel. The whole impression of her is

[14] Ser Noffo, C.-x-ii: 141, p. 351. (dip. text).
[15] Cf. ex. No. 4, p. 7.
[16] Vita Nuova, 26, p. 234. Cf. also ex. No. 19, p. 12.
[17] Lapo Gianni, Bal. vii, p. 104.

of something more than mortal and yet she is a real woman. The poet shows, too, his real feeling for this lady in his use of the diminutive "atterello" which here assumes a meaning expressive of affection that adds a note of tenderness to the beauty of the passage.

15. Guardando voi in parlare e'n sembianti,
Angelica figura mi parete,
Che sovra ciascun mortal cor tenete
Compimenti di ben non so dir quanti.[18]

Here again the lady is real and appears to the poet as an *angel* in speech and semblance. And again, as in No. 13, the effect of this angelic resemblance is to put joy into the hearts of all who behold her. This is genuine idealization and, like the two preceding figures of this group, shows feeling on the part of the poet.[19]

16. *Angelica sembianza*
in voi, donna, riposa.
Dio! quanto aventurosa
fue la mia disianza![20]

In this figure the supernatural character of the lady appears more effectively presented than in previous examples. In the verse preceding the passage quoted above, (v. 18 of the ballata)[21], she is called an "angelic creature," and farther on, (vv. 23-8),[22] her glorious face is said to be a marvelous thing, and ladies call her goddess. Furthermore the poet cannot adequately describe her as he cannot think beyond the limits of

[18] Cino, Son. cxxiii, p. 312.

[19] Cf. also the following example from Cino, Can. xxxi, p. 402:

De la sua vista cotanto raccolsi
Che *creatura angelica* sembrava,
Ne la nova mirabil sua bellezza.

The poem in which this occurs is not a love lyric but is purely allegorical; the lady, in no sense mortal, is an allegorical figure representing Virtue according to Fanfani (*op. cit.* p. 403, note 2). The only real person appearing throughout the poem is the poet himself. The character of the poem makes it impossible to include this example among those in the text though the figure is very interesting in showing how the poet has made the allegorical character of the lady render the resemblance to an *angel* natural without an explanation.

[20] Cavalcanti, Bal., p. 110.

[21] *Ibid.*, v. 18,—Chè siete *angelicata criatura.*

[22] *Ibid.*, vv. 23-8—

Vostra cera gloriosa, ...
ben è mirabil cosa.
Fra lor le donne dea
vi chiaman come siete; . . . . .

nature, (v. 31).[23] And finally, God has made her more than human (vv. 32-5).[24] The whole ballata is a detailed idealization of the lady which begins with the announcement of v. 18 and becomes more and more effective as the expressions in the second and third stanzas follow.

17. Dir li potrò: tenea d'*angel sembianza*,
che fosse del to regno;
non mi fue fallo, s'eo li posi amanza.[25]

Here the comparison approaches still closer to complete idealization. The poet's soul, standing before God, is reproved for its love of a woman; a love that belongs to the Virgin. In defense the poet answers that the lady was so like an *angel* of heaven, a higher intelligence, that he was not to blame for loving her. I think the lady here is a real woman and like an *angel* only, as Rossi[26] says, in being beautiful and good, and an inspirer of virtue, but this is a characteristic of ideal womanhood.[27] Vossler, in his review of Rossi,[28] expresses himself as agreeing with the latter's conclusions, and explains his own original statement[29] which Rossi interpreted as meaning that Guinicelli was here singing of a pure intelligence under the symbol of a woman. That the poet is referring to a real woman is shown, I believe, by the fact that he anticipates God's condemnation and feels obliged to defend himself. Furthermore, when he uses the word "donna" in stanza ii, v. 10 and the phrase "la bella donna" in stanza v, v. 8 he is speaking of a woman in the ordinary sense. Artistically the figure is very effective. It is more genuine in feeling and more original in its application than any noted heretofore.[30] It is direct and simple in form without being weighed down by any unnecessary conceits, and yet is saved from being vague and commonplace by the special use to which it is put, and by the sincere feeling so conspicuous in the last verse.

[23] *Ibid.*, v. 31— e chi poria pensare oltr'a natura?

[24] *Ibid.*, vv. 32-5— Oltr'a natura umana
vostra fina piagenza
fece Dio, per essenza
che voi foste sovrana.

[25] Guinicelli, Can. v, p. 17. (For reading cf. Rossi; note 27, p. 76.)

[26] Rossi, note 25, p. 75.

[27] Cf. the excellent review of Parodi in B. S. D. It. XIII, p. 242 sqq. and especially p. 250: "No, la donna del Guinizelli non è un angelo, benchè sia degna che gli angeli la chiamino loro sorella: essa è una donna terrena ma sublimata per ciò che v'è di più alto nelle sue operazioni terrene."

[28] L. Bl. G. R. Ph. 27, 1906, No. 12, col. 410.

[29] Vossler, p. 63.

[30] For evidence cf. Vossler, Rossi, Parodi, *loc. cit.*

18. Dagli occhi suoi gettava lumiera,
La qual pareva un spirito infiammato:
E i'ebbi tanto ardir, che in la sua cera
Guardando, vidi un *angiol* figurato: . . . . .[31]

Another step towards identification with the *angel* is marked by this example. And again we have the element of the miraculous in the light that shines forth from the lady's eyes. It is this spiritual light that abashes the poet, but when he summons courage to look into her face, he is rewarded by finding it transfigured: it is the face of an *angel*. This, too, is a simple but highly impressive and original conception, which idealizes the lady no less, at any rate, than the preceding examples.

19. Ella sen va, sentendosi laudare,
Benignamente d'umiltà vestuta;
E par che sia una *cosa venuta*
Di cielo in terra a miracol mostrare.[32]

In this last example the same miraculous appearance of the lady is again seen; expressed again in the striking form of description by an eye witness. She seems a heavenly being come down to earth with a celestial mission, and as she goes among the praising throng she is clothed in a divine humility. Here again, as in the two previous examples, the figure is simple and impressive in its expression of deep feeling.

Summary: It will be seen that the similes of the first group, representing poets of all three classes: "Dolce Stil Nuovo," Sicilian, and Provençal, are vague and commonplace in their treatment of the comparison between the lady and the *angel*. Some do not even state a reason for such a comparison and those that do make such a statement express it in a more or less general way, naming purely human characteristics. These figures do not need to be discussed in detail.

The remaining figures, on the contrary, i. e., Nos. 7-19, all show special characteristics, of one sort or another, which the poet advances as justification for his having made the comparison.

In the first five of these (Nos. 7-11) the special characteristic is the act of the Divinity which has formed the lady in her peculiar resemblance. No. 12 attributes to her knowledge comparable to the innocence of heavenly beings, in that it precludes the possibility of sin. These examples are rather intellectual than emotional in character, for while they do seek to specify in what way the resemblance appears, a feature wholly new, so far, in such a definite form, they do not show any genuine

[31] Dante, Son. xxix, p. 173.
[32] *Ibid.*, V. N. Son. xv, p. 224.

feeling on the part of the poet. They attribute to the lady a particular quality without suggesting any proper interest of the poet in this quality or any effect of it upon him. These examples with the possible exception of No. 11, which is marked anonymous in the Vatican ms. 3793, belong to the school of Sicilian poets.

In figures 13-19, however, we meet a very different situation. In the first place the lady is greatly idealized; not, as in the six examples immediately preceding, by being spoken of as created through the special act of God, or as possessing extraordinary knowledge, but by being associated with the idea of the miraculous. This feature lifts her in character above the plane of other women. And in this miraculous quality these figures show a marked advance over those that have gone before in the refinement of the intellectual conceit. But a second point of superiority is shown in the feeling expressed. The exalted character of the lady produces an emotional effect upon the poet. He is deeply impressed by the special characteristic he has attached to the lady and he voices this feeling in lines of singular directness and brevity which show great tenderness. Thus by the purity of the intellectual idea working with the genuine feeling in the heart of the poet is the esthetic side of these figures greatly heightened.

These last mentioned examples are all from the poets of the "Dolce Stil Nuovo," a fact of great significance. For it shows that, as far as this figure is concerned, the poets of this school were able to rise at times far above the Sicilians and the Provençals in the expression of simple, clear-cut, and definite comparisons which show genuine feeling. The appearance of comparisons by members of this school among the examples in the first division adds too, to the already abundant evidence that these poets were by no means altogether free from the influence of the traditional manner of the earlier writers.

Statistically arranged, the examples appear as follows:

I. Those which are mere commonplaces:
D. S. N. 2(3, 4): Sic. 3(1, 2, 5): Prov. 1(6).

II. Those which show thoughtful treatment:
1. Those which assign a reason but are otherwise not significant:
D. S. N.: 0 Sic. 5(7-11): Prov. 0.
2. Those which show elaborate treatment:
D.S.N.: 0 Sic. 1(12): Prov. 0.

III. Those which show feeling as well as thought and ability:
D.S.N. 6(14–19): Sic. 1(13): Prov. 0.

IV. Those which show idealization:
D.S.N. 6(14–19): Sic. 1(13): Prov. 0.

FLOWER

Besides those passages which contain a comparison with the *lily* or the *rose*, a number of other passages are found in which the lady is compared to a *flower* or to *flowers* understood in a general sense. Usually this comparison is in praise of the lady's beauty.

The figure occurs in its simplest form in the following passages:

1. Ben passa rose e *fiore*
La vostra fresca ciera, ...[33]

2. Pus blanca es que Elena,
Belhazors que *flors* que nays, ...[34]

3. Così similemente
E lo vostro colore.
Color non vidi sì giente
Nè'n tinta nè'n *fiore*
Ancor la fior sia aulente.
Voi avete il dolzore, ...[35]

4. Epiu belle che rose *echefrore*. cristo ledoni uita
edalegrança / esilacresca ingranpregio edonore.[36]

In connection with these passages an interesting example occurs in the following lines:

5. Che, quando vòl la sua donna laudare,
le dice ched è bella come *fiore*
E ch'è di gemma o ver di stella pare
e che'n viso di grano àve colore.[37]

Guittone is criticising here the custom of comparing the lady to things inferior to herself. This, he says, is no praise at all. To illustrate his point he picks out the figures of the *flower*, precious stone, and cochineal dye, all of which appear more or less frequently among the

[33] Guido delle Colonne, V.-i: xxiii, p. 58.

[34] Arnaut de Maroill, Ray.-iii, p. 209.

[35] Re Giovanni, V.-i: xxiv, p. 61.

[36] Jacopo da Lentino, L. R. 9: cdviii, p. 356. (dip. text).

[37] Guittone, Son. cxi, p. 184.

Sicilian poets. Rossi[38] interprets this sonnet as a direct attack on Guinicelli and his new style of poetry; saying that Guittone apparently felt that the younger poet was diverging too far from the example set by himself. This may be true and Guittone may be referring here to Guinicelli's sonnet quoted below under No. 11. This point, however, cannot be proved with internal evidence from Guittone's poem, and it seems at any rate likely that the comparison with the *flower* was a well-established commonplace in the lyric of that time, as was that with the precious stone and also with the *star*.[39]

The same comparison is brought out again in the following example in which *rose* and *flower* occur together:

6. Tan es sos cors gais et isneus
E complitz de belas colors
C'anc de rozeus no nasquet *flors*
Plus frescha ni d'*altres brondeus*, ...[40]

This, too, is a commonplace and hardly to be distinguished from the first five examples. It is somewhat more elaborate than they in form though quite as vague in its application.

A variation on the commonplace appears in the next example in which *snow* is used with *flower*:

7. Que quan remir sa color,
Que par *flors* ab neu quan chai, ...[41]

The comparison here is of the lady's complexion "color" in which the red and white mingle and alternate, with *flowers*, presumably red, and *falling snow*. The figure is weak; for while the expression *falling snow* appropriately represents the changefulness of the color, the other expression, *flowers*, is vague. But this example is only a reference ("rapidamente accennata" as De Lollis says)[42] to a stock comparison in which the *rose* is used more appropriately.

In the following passage the double comparison is made by the one object—*flower:*

8. la fassa fresca de colors,
blanca, vermelha plus que *flors*, ...[43]

While vague, the comparison is consistant in that both parts balance; an advantage over the very definite *snow* and the indefinite *flower* of the preceding example.

[38] Rossi, p. 72, note 12.
[39] The lady is often called a flower; cf. Gaspary (II), p. 60.
[40] Giraut de Bornelh, No. 12, p. 58.
[41] Sordello, No. xxvii, p. 191.
[42] Op. cit., note to xxi, vv. 5-6, p. 279.
[43] Arnaut de Maroill, Bartsch: ii, 105.

The next example is unique:

9. E quando l' aura muova il bianco *fiore,*
Rimembro de'begli occhj il dolce bianco,
Per cui lo mio desir mai non fu stanco.[44]

In this instance the comparison is prompted by the reference to the White Party to which the poet belonged. In this unusual reference to the whites of the eyes suggested to the poet's mind by the waving of the *white flower* in the wind, Fanfani[45] thinks the poet is speaking of his lady as well as of his party, to which her family also belonged. Certainly the comparison is a remarkable one and seems to have no parallel.

Another very definite use of this comparison, and one which is somewhat akin to the previous example in that it refers to a particular portion of the lady's body, is found in the following verses:

10. Amor mi mena tal fiata all'ombra
Di donne, c'hanno bellissimi colli,
E bianchi più che *fior* di nessun'erba: . . . . .[46]

Here the comparison is made definite by being restricted to one quality of the "bellissimi colli," i. e., their whiteness; and also by the use of the word "nessun" which means no *flower* no matter how white, and saves the comparison from being commonplace.

The next two examples are of special interest. The objects for comparison, in reality very forceful as they stand grouped together, seem, when taken apart from the context of their respective poems, to be but vague and ineffective. I therefore insert the text of both poems entire at this point, and, when in the future it becomes necessary to refer to the poems again in connection with the other objects for comparison, I shall quote only the necessary verses:

11. Voglio del ver la mia donna laudare
ed assembrargli la rosa e lo giglio;
como la stella diana splende e pare,
e ciò ch'è lassù bello a lei somiglio.
Verde rivera a lei rassembro e l'a're;
tutti color di fior, giallo e vermiglio,
oro ed azzurro e ricche gio'per dare
medesmo amor per lei raffina meglio.
Passa per via si adorna e si gentile
ch'abbassa orgoglio a cui dona salute,
e fa'l di nostra fe', se non la crede;

[44] Cino da Pistoja, Mad. iv, p. 318.

[45] *Ibid,* note. 1.

[46] Dante?, Ses. iii, p. 161. This Sestina, which has so long been attributed to Dante, is discussed at length by Santorre Debenedetti in the G. S. L. It. vol. L, p. 320. The writer there proves that the poem was not written by Dante. The real author is unknown.

e non si pò appressar omo ch'è vile;
ancor ve dico ch'à maggior vertute:
null'om pò mal pensar fin che la vede.[47]

12. Beltà di donna di piagente core,
e cavalieri armati che sian genti,
cantar d'augelli, e ragionar d'amore,
adorni legni in mar forte correnti,
aire sereno quand'appar l'albore,
e bianca neve scender senza venti,
rivera d'acqua, e *prato d'ogni fiore*,
oro, argento, azzurro in ornamenti,
passa la gran beltate e la piagenza
de la mia donna e'l suo gentil coraggio
sì, che rassembra vile a chi ciò sguarda.
E tanto è più d'ogn'altra canoscenza
quanto lo cielo de la terra è maggio.
A simil di natura ben non tarda.[48]

If we look now at the sonnet of Guinicelli with special attention to the figure in v. 6, we shall find, I think, that the poet is attempting to give us a brilliant picture by heaping figure upon figure, apparently at random, but really in a very carefully studied way. He begins with the common objects for comparison: *rose*, *lily*, and *morning star*, and then, as though the last comparison were far too inadequate to express the beauty of his lady, he compares her to everything that is shining in the sky. In the second quatrain, as if impatient at the result so far, he launches forth into another set of figures, mixing the general with the particular:--green fields and air, all colors of *flowers*, yellow and vermilion, *gold* and blue, and rich gems, all of which Love refines better to give to the lady. With this arrangement, by adopting Rossi's punctuation which places a semicolon after "a're" and substitutes a comma for a semicolon after "vermiglio," vv. 6-8 would be an expansion of v. 5. This quatrain would then show a repetition of the feeling of growing impatience expressed in the first quatrain by heaping together the usual comparisons to heighten the effect, and by ending with a generalization. A second point brought out by Rossi's arrangement of the verses is the meaning of "dare." With only a comma at the end of v. 6 there is no break in the last three lines of the quatrain and "dare" then means to

[47] Guinicelli, Son. xvi, p. 35. I have rejected the reading given by Casini and adopted that by Rossi, p. 39 (cf. also note 13, p. 74) which represents the MSS. better.

[48] Cavalcanti, Son. p. 109.

give, for comparison,[49] everything mentioned, commencing with "tutti color."

From this point the poem moves in a different strain, presenting the moral effect of the lady upon her observers, and no further comparisons occur. Yet the triplets are not out of harmony with the quatrains. It is precisely because the lady is as extraordinary and unique as she is said to be in the triplets that she is beyond comparison with any one beautiful thing and can properly be compared only with beauty in all its manifestations. And though the figures used for comparison are old and commonplace, each of them assumes a new beauty at the poet's hands and is lifted above the commonplace as it fits into the mosaic, though the effect of the whole may fall short of perfection.[50]

The sonnet of Cavalcanti is, I think, an imitation, conscious or unconscious, of Guinicelli. A somewhat similar grouping of figures is to be found, though the figures themselves represent a very different train of thought in the poet's mind. The first quatrain is composed of figures that suggest not so much the ordinary scenes of nature as the scenes associated with courtly life: the beauty of ladies of pleasing heart, armed knights, the singing of birds, talk of love, and ships sailing on the sea. Compare these four verses with the first quatrain of Guinicelli's poem and a vast difference will be noticed. Here the figures are carefully chosen for individual beauty and stand out apart from one another. They form separate pictures, as it were, and do not suggest impetuous striving after a general visual effect as do the figures of Guinicelli.

The second quatrain is more akin to Guinicelli's sonnet, for here Cavalcanti employs figures of natural phenomena, several of which seem to be echoes of the other poem: serene air, silently falling *snow*, river's brink, and *field of flowers*, *gold*, silver, azure. Indeed it is particularly this second quatrain, both in choice of figures and in arrangement, that suggests an imitation of Guinicelli. In the triplets, as in the case of the other sonnet, no comparisons appear.

Let us now compare the two sonnets as they stand complete. In development they are similar. The main difference is that Guinicelli makes his commonplace comparisons fit the lady by generalizing them, whereas Cavalcanti, enumerating the same comparisons as Guinicelli, and others in addition, suddenly dismisses them all as inadequate and declares the extraordinary nature of his lady without description. The former is apparently working for a climactic effect in the second part

[49] Cf. Guinicelli, Can. v, p. 17:—"e desti in vano amor, me per sembiante."

[50] For this reason if Guittone in No. 5 is criticising Guinicelli, he is missing the mark.

of his sonnet, for after his impetous heaping together of figures in the quantrains he becomes more composed and treats his subject in a more deliberate manner, stating clearly and directly the two powers attributed to the lady: the power of removing pride from her beholders and of creating in them faith and gentleness. Yet he is enough of a poet to be struck with the possibilities that lie within these old hackneyed figures which he piles together, and he attempts to use them as artistically as he can in his hurried progress from the old-fashioned praise to the new conception of the lady. Indeed if anyone have a doubt as to this poet's love for natural phenomena and his ability to visualize them he need but turn to those splendidly clear-cut and forceful figures of the fifth canzone. But in this sonnet the poet is actuated by other considerations, such as the structure of the poem and the contrast between its two parts.

The result of these different manners of treatment is that Cavalcanti's lady is just as much idealized, but not as artistically presented as Guinicelli's.

On the whole the advance marked by Guinicelli, in the use of these comparisons, over the poets that had gone before, is a decided one in originality, esthetic success, and idealization of the lady; his follower Cavalcanti, imitating him more or less closely, has, in his anxiety to idealize the lady even more, sacrificed something of her humanity, and so produced a less esthetic effect.

With the sonnet of Cavalcanti may be compared the following selection from a canzone which, in its choice of figures, is clearly an imitation of the two quatrains of the other poem:

13. Galee armate vedere in conservo,
Donne e donzelle in danza gire a tresca,
L'aria pulita quando si rinfresca,
Veder fioccar la neve senza venti,
E cavalieri armati torneare,
Caccie di bestie, e falcon per riviera,
Le pratora fiorir di primavera,
Canti d'augelli, e stormenti sonare,
E tutto questo sentire e vedere,
Neiente è ver mia donna al mio parere, ...[51]

While the figures here are less compactly and therefore less artistically arranged than in the other poem, owing, in part at least, to the difference between the two types of poems, they are nevertheless very well chosen as individual similes. Some of them show great beauty and a genuine feeling—a sort of joyfulness which is quite spontaneous.

[51] Francesco Ismera, Nan. vol. i, p. 376.

In the one remaining example we find the figure of the *flower* used in an entirely new way:

14. Non trovo scudo ch'ella non mi spezzi,
Nè luogo che dal suo viso m'asconda,
Ma come *fior* di fronda,
Così della mia mente tien la cima.[52]

Here it is not the lady's beauty that is brought into comparison with the *flower*, but her position in the poet's mind[53] which is like that of the *flower* at the top of the stem. The figure is very bold, simple, and clear-cut; and it shows in its very terseness the feelings of the poet who is nevertheless inveighing against some "donna," real or allegorical. I have found no other example just like this, yet the figure seems to echo those familiar lines of Dante's master Guinicelli where he speaks of Love in similar terms yet with so different a feeling:

Ancor per tal ragion stà in cor gentile
per qual lo foco in cima del doppiero
splende a lo so diletto, chiar, sottile:. .[54]

Summary: In summing up the foregoing examples let me recall the statement made at the beginning of this section, that the figures are nearly all in praise of the lady's beauty. Furthermore, in the first eight examples, all of which are from the Sicilian or Provençal poets, the comparison is of the vaguest sort: in three instances the name *rose* is added to that of *flower*, and in one instance *snow* is used, but no *flower* is named. The figure from Guittone, being satirical in nature, cannot be considered in this connection, though its vague treatment of this object for comparison is evident, as is its treatment of the other objects *star* and gem.

Two special examples must be inserted at this point, though they do not properly belong to this group of figures, as they are comparisons with a specific *flower*:—the *hawthorn*. But as I have found only these two examples, and as they do not belong to the "Dolce Stil Nuovo," I shall not treat them separately as in the case of *lily* and *rose* but add them to the *flower* examples:

(1). menton e gola e peitrina
blanca com neus ni *flors d'espina* . . . . . .[55]

(2). Blancha pe l cors com *flors d'espina* . . - . .[56]

[52] Dante, Can. xii, p. 163.

[53] For the meaning of "mente" cf. Conv. ii, ii "tenea ancora la rocca della mia mente" and Conv. iii, i; also Son. xxx, p. 173. She occupies his noblest faculties.

[54] Guinicelli, Can. v, p. 16.

[55] Arnaut de Maroill, Bartsch: ii, 105.

[56] Bertran de Born, No. 28, p. 112.

We have here definite and appropriate comparisons—the whiteness of the lady's body likened to the *white hawthorn.*[57] The figures at once become specific, and although not original, they are appropriate and esthetic. Needless to say they contain no idealization of the lady.

The ninth example is unique in the extraordinary reference to the whites of the lady's eyes. Light and graceful in character, it is lifted above the level of the commonplace by its originality.

The tenth example would naturally be classed with the first eight, were it not for the forcefulness of the third verse with its all-inclusive negative which prevents the example from becoming commonplace and gives it a certain air of distinction. And if Debenedetti is correct in his discussion of the authorship. the example probably stands as one of the comparatively few clear-cut and forceful comparisons of the Sicilian school.

Examples 11 and 12, showing no great originality in themselves, become very definite and original, as I have tried to point out, in the settings of their respective sonnets. They show a new treatment of an old figure: an attempt to blend one figure with another to make a finished pattern instead of heaping figures together with no eye for the whole effect. This treatment of similes marks a step in advance of the previous attempts. Example 13, as has been pointed out, is merely an imitation of example 12 and adds nothing to the esthetic development of the figure.

The last example marks still another advance in treatment. Not only is it simple and direct in expression, but it is cast in a different mold and appears a wholly new and unique figure. It does not illustrate the beauty of the lady, but places her on the highest intellectual plane, as shown by the references given above to the Convivio.[58] The canzone from which this example has been taken is one of the most original and esthetic of Dante's poems. And granted that it is strongly sensual, the use of this intellectual expression, by a poet whose sensuality was so closely allied to his intellectual faculties, nevertheless idealizes the lady in a highly effective manner, although that manner is different from that in

[57] Cf. also the following example (Ray. Lex. Rom. i, 406) contained in a poem (not lyric) wrongly attributed to Peire Vidal, in which the same figure seems meant:

Larc ac lo col, la gola blanca
Plus que neus ni *flors* sus en branca.

and cf. also rose, note 77, p. 27.

[58] Cf. above note 53, p. 20. Cf. especially Conv. iii, ii— "Onde si puote omai vedere che è mente, che è quella fine e preziosissima parte dell'anima che è deitade. E questo è il luogo dove dico che amore mi ragiona della mia donna."

which she is treated by Guinicelli and Cavalcanti, and by Dante himself elsewhere.

And so, although there is no one place in the similes at which a sharp dividing line could be drawn, one notices a break, more or less distinct, between the examples from the Sicilian and Provençal poets on the one hand, and the one example from Cino on the other. Another break appears after the anonymous comparison so long attributed to Dante, thus throwing into relief the last four examples, three of which are from the "Dolce Stil Nuovo."

Statistically arranged, the examples appear as follows:

I. Those which are mere commonplaces:
D.S.N. 0: Sic. 4(1, 3-5): Prov. 4(2, 6-8).

II. Those which show thoughtful treatment:
1. Those which refer to a specific flower:
D.S.N. 0: Sic. 0: Prov. 2(1,2 in summary).

2. Those which show more elaborate treatment:
D.S.N. 1(9): Sic. 1(10): Prov. 0.

III. Those which show feeling as well as thought and ability:
D.S.N. 3(11, 12, 14): Sic. 1(13): Prov. 0.

IV. Those which show idealization:
D.S.N. 3(11, 12, 14): Sic. 0: Prov. 0.

Gold

The superiority of the beloved lady over other ladies is expressed in a few instances by likening her to *gold*. In its simplest form this figure occurs as follows:

1. Kanzonetta novella,
Va, e canta nova cosa:
Levati da maitino
Davanti a la più bella,
Fiore d'ongni amorosa,
Bionda più c'*auro fino*
Lo vostro amor, ch'è caro,
Donatelo al Notaro,
Ch'è nato da Lentino.[59]

The comparison here, while very obvious and set in a conventional poem, is appropriate.

[59] Jacopo da Lentino, V.-i: ii, p. 9.

In the next two examples the effectiveness of the figure is heightened by the use of a double comparison in which some baser stuff is mentioned to offset the *gold*, as follows:

2. De tota beutat terrena
An pretz las tres de Torena
Fis, verais;
Mas ilh n'a sobre lor mais
Tan quan *fis aurs sobr'arena*, ...[60]

3. Qu'aissi com *aurs* val mais d'*estanh*,
Valetz mais part las melhors cen
Et etz plus leials ves joven,
No son a dieu cilh de Cadonh.[61]

Each of these figures in its use of the double comparison is simple and vigorous, showing a definite conception in the poet's mind. And each shows real feeling, yet neither idealizes the lady in any definite way.

Two more instances of the figure occur in the sonnets of Guinicelli and of Cavalcanti previously discussed under *flower:*

4. Verde rivera a lei rassembro e l'a're;
tutti color di fior, giallo e vermiglio,
oro ed azzurro e ricche gio'per dare
medesmo amor per lei raffina meglio.[62]

5. aire sereno quand'appar l'albore,
e bianca neve scender senza venti,
rivera d'acqua, e prato d'ogni fiore,
oro, argento, azzurro in ornamenti, ...[63]

It has already been seen that in both these sonnets there is a wise heaping together of old similes to express an intelligent feeling of the extraordinary nature of the lady praised, and by emphasizing the futility of ordinary comparisons both poets succeed in idealizing the lady. According to Guinicelli, she is one to whom not one of these beautiful things, or two, can be compared, but all of them and everything else which has beauty. According to Cavalcanti, it is useless to compare her even to the whole of earthly beauty, because she is beyond it all, beyond anything that can be understood.

The one remaining example shows a still more marked advance in feeling:

[60] Bertran de Born, No. 34, p. 125.

[61] *Ibid.*, Anhang, No. iii, p. 144.

[62] Guinicelli, Son. xvi, p. 35. Cf. flower, No. 11, p. 16.

[63] Cavalcanti, Son. p. 109. Cf. flower, No. 12, p. 17.

6. Come la rosa in mezzo delle spine,
E come l'*oro puro dentro il fuoco*,
Così voi vi mostrate in ciascun loco.[64]

The two figures in this passage must needs be considered together and in the light of the context. The sonnet is in defence of a lady whose good name would seem to be suffering at the hands of gossips. The poet wishes to show that no harm can come to her in this way and he accordingly makes use of these two figures, of the *rose among its thorns* and the pure *gold in the fire*, to show her superior worth to the women who are trying to defame her. For the present we need be concerned only with the second of these figures. In it the lady is compared to *gold* in its purest form, refined in the furnace. And by the suggestiveness of the figure the poet brings before us the idea that as the *gold* is purified, not destroyed, by contact with the flame, so is the lady not harmed by the slanderous attacks of other women. The figure is of course not new, but it is appropriate and shows genuine sympathy for some thoroughly human lady. Esthetically the figure is very successful. The poet has chosen a simple and effective comparison and used it with artistic handling.

Summary: In looking back over this group of similes one will be struck by the absence of that vagueness which was seen in the first examples of the two previous groups. This is due, no doubt, to the very nature of the object compared; for *gold* is suggestive of fewer but more definite characteristics than is either *angel* or *flower*.

None of these examples, however, are remarkable for originality, though all but the first acquire character from the manner in which they are handled. The first, from the Sicilian school, although appropriate, is too commonplace to be as effective as the others. The two by Bertran de Born become impressive through the vigorous contrast between the two parts of each. And in these two examples we find the same directness and clearness that appears in the one example by this Provençal troubadour in the group immediately preceding this.[65] The examples by Guinicelli and Cavalcanti have already been shown to be parts of artistic groupings of ordinary comparisons with an eye to a special effect. The one example attributed to Dante is peculiarly happy because of the artful juxtaposition of two ordinary but appropriate comparisons to express twin ideas[66] and especially because the familiarity of the comparisons is used to enhance the artful simplicity of the whole sonnet.

[64] Dante, Son. xlv, p. 175.

[65] Cf. flower, No. 2 in summary, p. 20.

[66] For the discussion of the first of these comparisons cf. rose, No. 26, p. 33.

Statistically arranged the examples appear as follows:

I. Those which are mere commonplaces:
D.S.N. 0: Sic. 1(1): Prov. 0.

II. Those which show thoughtful treatment:
D.S.N. 0: Sic. 0: Prov. 0.

III. Those which show feeling as well as thought and ability
D.S.N. 3(4-6): Sic. 0: Prov. 2(2,3).

IV. Those which show idealization:
D.S.N. 2(4,5): Sic. 0: Prov. 0.

LILY

This figure in its simplest form appears as follows:

1. Ai doussa flors benolenz, plus clara che *flors de lis*. ni miracdes ni robis. ni carboncle resplandenz.[67]

The comparison is vague for we are not told definitely how the lady is "clearer than the *lily*." Furthermore the addition of the figures of rubies, emeralds, and carbuncles does not serve to strengthen the first figure but only to confuse several images together in one's mind.

The next example is far more definite:

2. M'ami'a bel cors blanc com *flor de lire*, ...[68]

Here there is but one idea—the whiteness of the *lily* suggested by the whiteness of the lady's beautiful body. The figure is still a commonplace though exact and appropriate.

The next three examples show the *lily* added to the *rose*:

3. Genser domn'el mon no s mira,
Bell'e blancha plus c'us hermis,
Plus fresca que rosa ne *lis*; . . . . .[69]

4. Que roza de pascor
Sembla de sa color
E *lis* de sa blancor: . . . . .[70]

5. Voglio del ver la mia donna laudare
ed assembrargli la rosa e lo *giglio*; . . . . .[71]

The use of *rose* and *lily* together to represent the pink and white of the lady's complexion is a commonplace in Provençal poetry not confined

[67] Cadonet, Mahn-ii: ccciii, p. 2. (dip. text).
[68] Anonymous, Appel: 49, p. 87.
[69] Cercamon, No. i, p. 14.
[70] Peire Vidal, No. 4, p. 14.
[71] Guinicelli, Son. xvi, p. 35. cf. flower, No. 11, p. 16; gold, No. 4, p. 23.

to the lyric.[72] As it appears in the first of these examples—No. 3, the idea of whiteness seems to be expressed in the "hermis" of the second verse of the passage quoted, while the *rose* and *lily* are apparently used rather as types of fresh and beautiful flowers.

In the second example—No. 4, however, an esthetic advance is made by the sharp contrast drawn between the red of the *rose* and the complexion on the one hand, and the white of the *lily* and the complexion on the other. This is decidedly the more forceful of the two passages.

The remaining example—No. 5—stands apart from the others. It contains the same commonplace, to be sure, but treated in a wholly new way. As has been shown in the discussion of Guinicelli's sonnet under *flower*, it is in their relation to the other figures of the poem that *rose* and *lily* assume a special importance. They form part of a group of figures which contain an expression of genuine feeling and an idealization of the lady.

Summary: From the foregoing discussion it will be seen that throughout the five examples the figure of the *lily* remains a commonplace. In the one example from the "Dolce Stil Nuovo," however, it receives an esthetic treatment which places it entirely above the four examples from the Troubadours.

Statistically arranged the examples appear as follows:

I. Those which are mere commonplaces:
D.S.N. 0: Sic. 0: Prov. 1(1).

II. Those which show thoughtful treatment:
1. Those which show a more specific treatment:
D.S.N. 0: Sic. 0: Prov. 3(2-4).

III. Those which show feeling as well as thought and ability:
D.S.N. 1(5): Sic. 0: Prov. 0.

IV. Those which show idealization:
D.S.N. 1(5): Sic. 0: Prov. 0.

[72] Cf. the following from Roman de Jaufre (Appel: No. 3, p. 15, v. 125 sqq):
car plus es fresca, bella e blanca
que neus gelada sus en branca
ni que *rosa* ab *flor de lis*.

ROSE

In addition to those similes in which the lady is compared to a *flower*, there occur in all three of the schools of poetry many in which she is compared to the *rose* as the loveliest of all flowers. Sometimes this comparison is added to that of *lily* or *flower*, or even of some other object of beautiful form. In most of these similes the reference is to the beauty of the *rose* while in a few it is to the perfume.

The four examples which follow show this figure in its simplest form, used in a vague way suggesting no definite characteristic of the *rose*. They are little more than references to a well-known simile and can be dismissed without further comment:

1. Plus fresca que *rosa* ne lis; . . . . .[73]

2. Ben passa *rose* e fiore
la vostra fresca ciera, ...[74]

3. Epiu belle cherosa *echefrore*. cristo ledoni uita
edalegrança/esilacresca ingranpregio edonore.[75]

4. Car comprey ma conoyssensa
e vostra beutat qu'es aitals
com belha *roz*'e belhs cristals,
pos ab vos non truep guirensa![76]

A distinctive quality is given to the next examples by their reference to the *May* or *spring-time rose*, a more specific expression than the simple *rose*, and one which adds the idea of freshness: still, these also are well-known commonplaces:

5. quar vei e conosc e sai,
quant vostra beutat remire
fresca cum *rosa en mai*,
qu'el mont plus bella no n sai,
per qu'ie us am e us amarai; . . . . .[77]

[73] Cercamon, No. i, p. 14. Cf. lily, No. 3, p. 25.

[74] Guido delle Colonne, V.-i: xxiii, p. 58. Cf. flower, No. 1, p. 14.

[75] Jacopo da Lentino, L. R. 9: cdviii, p. 356. (dip. text) Cf. flower, No. 4, p. 14.

[76] Elias de Barjols, No. vii, p. 17.

[77] Raimbaut de Vaqueiras, Appel: 92, p. 131. Cf. the following example from B. Martin (Nan. vol. i, p. 79, note 5):

Doussa, fresqu'e colorida
Com *flor de mai en rosier*, ...

6. Una pietra, pretiosa margherita,/che——/
errechato m a di morte a uita/solo sguardar la
sua cera gioiosa,/ch aulisce piu che di *maggio la
rosa*.[78]

7. Auiatz et entendetz est prec,
domna, la genser criatura
que anc formes el mon natura,
melhor que non posc dir ni sai,
plus bela que bels jorns de mai,
solelhs de mars, ombra d'estiu,
roza de mai, ...[79]

Along with the passages just quoted may be put the following verses, which express the same general idea of the *rose* blooming on the branch in spring-time:

8. Però che ciò che doglio mi richiamo,
E fo preghiera a chi mi può gradire,
Che da suo viso non cangi colore:
Chè la *rosa*, ch'appare al verde ramo,
Chi può la biasma, in se men ha sentire:
Così divien del vostro gran valore.[80]

The reference to the *rose blossom* on the branch appears also in the following passage:

9. Tan es sos cors gais et isneus
E complitz de belas colors

[78] Anonymous, C.-ix-i: 532, p. 328. (dip. text).

[79] Arnaut de Maroill, Bartsch: ii, 107. Cf. the following example attributed to Peire Vidal (Ray. Lex. Rom. i, p. 407) which is more than a commonplace:

E de la cara soi certas
Qu'es plus blanca e plus colrada
Que *roza de mai brotanada*;
Veus sa fina color.

This occurs in an allegorical narrative and not a love lyric so that I add it here. In it not only does the figure of the *May rose* represent the color of the lady's complexion as in the previous examples (5-7) and as will be seen later in examples 15 and 17, but in addition it represents the whiteness which heretofore has been represented by *lily*. And to express this double comparison the poet has skilfully chosen the *rosebud* in which the white and rose-color are blended as they are in the white and red of the lady's complexion. This exceedingly happy figure shows thought and feeling. That the poet is aware of the extremely good comparison he has found is shown by his triumphant conclusion, "Veus sa fina color." Were this figure in a love lyric, since it is a very highly developed example of this old commonplace, it would find a place among the examples esthetically handled.

[80] Maestro Rinuccino, Nan. vol. i, p. 213.

C'anc de *rozeus* no nasquet *flors*
Plus frescha ni d'altres brondeus, ...[81]

A still more specific application of the simile, though also hackneyed, is shown in the next three examples which represent the *rose* as queen of flowers:

10. que bel'es sobre las gensors
plus que *roza* sobr'autras flors; . . . . .[82]

11. Angelica figura e dilectosa,
Di tutte l'altre avete più bellore,
E nessuna voi pareggiar osa,
Cotant'è'n vo'pietà, pregi e valore.
Infra l'altre siete come la *rosa*,
Che disparere fa ciascun fiore; . . . . .[83]

12. Donna, gran maravilglia mi donate,
Ch'en voi sembrate—son tanto (c)'alore;
Passate di bellezze ongn'altra cosa,
Come la rosa—passa ongn'altro fiore, ...[84]

The comparison of the lady to the *rose* gains in clearness and force when it is made plain that it is the color of her complexion that is meant, and when the reader's attention is directed to that. For this reason the following examples are somewhat superior esthetically to the foregoing, especially those which consist of a double comparison each part of which is appropriately applied:—the color of the complexion to that of the *rose*, and the whiteness to the *lily* or *snow*:

13. Que *roza* de pascor
Sembla de sua color,
E lis de sa blancor: . . . . .[85]

14. Bona domna, neus de port
Sembla la vostra blancors,
E par de *rozal* colors, ...[86]

15. Lo seus cors es blancs cum neu sobre glai,
. . . . . .
fresca sa colors cum *rosa de mai*, ...[87]

[81] Giraut de Bornelh, No. 12, p. 58. Cf. flower, No. 6, p. 15.
[82] Peire Vidal, No. 5, p. 15.
[83] Cino da Pistoja, Son. xi, p. 435.
[84] Jacopo da Lentino, V.-i: viii, p. 33. For reading of v. 2 cf. V.-v, p. 322, note to viii.
[85] Peire Vidal, No. 4, p. 14. Cf. lily, No. 4, p. 25.
[86] *Ibid.*, No. 16, p. 35.

16. Et anc no galiet ni trais
son amic nis pauzet color,
nil qual, quar cela qu'en leis nais
es fresca cum *roz'en pascor*.[88]

17. e sa naturals blanchecha
sembla nieus quant chai,
e la calors no i es mecha
pegnen, ans sobra freschecha
de *roza de mai*.[89]

A still more forceful example of the pink and white complexion is to be found in the following verses, which combine the two ideas under the one object:

18. E no s muda ni no s cambia
vostra colors; ans es pus fina
nil tans que de *flor aiglentina*,
cant es un pauc entremesclada
blancha, vermelh'e colorada;
so pot dir totz homs que vos veya: . . . . .[90]

This is an unusually good example and the only instance I have found of the *sweet briar* or *wild rose*. The comparison is exceedingly appropriate and more definite than it is in the examples where *rose* occurs.

These same foregoing commonplaces appear again, forming an entirely new class of examples, as they are cleverly or esthetically handled:

19. Si cum la *rosa* entre mil troncs. es gensser
flors que dautres grans. entre fals lausengiers
trafas. estai midonz en satenda.[91]

Here we have an adaptation of the *rose* as queen of flowers in order to condemn the tale-bearers. It is superior to the other examples of this figure—Nos. 10-12—in the distinctive idea it contains in the second part of the comparison.

20. Voi siete la mia donna a tutte l'ore;
Aulente rosa col fresca colore,
Ch'nfra l'altre ben mi par la fiore.[92]

[87] Anonymous, Appel: 46, p. 85.

[88] Peire Vidal, No. 22, p. 45.

[89] Anonymous, Bartsch: Dansa iv, 270. Cf. also the Roman de Jaufre passage already quoted above in note 72, p. 26.

[90] Amanieu de Sescas, Appel: 100, p. 140.

[91] Raimon de Miraval, Mahn-i: xlix, p. 30. (dip. text).

[92] Giacomino Pugliese, V.-i: lvii, p. 387.

This example adds to the idea of the superority of the *rose*, the freshness of its color and its perfume making a happy combination of the three properties.

21. Quar la *rosa* senbla lei de cui chan,
Aultresi es la neus del sieu senblan:
Per qu'en andos deu per s'amor chantan;
Tant fort mi fai la *rosa* el neu menbrar.[93]

This figure is a clever adaptation of the double meaning of *rose* and *snow* (color of the lady's complexion and summer; whiteness of the lady's complexion and winter) as a reason for singing the lady's praise in both summer and winter. The importance of the figure, however, lies solely in this clever handling of the commonplace, for there is no expression of feeling on the part of the poet.

22. Chè la sua bocca auliscie più che *rosa*,
Viso amoroso e gola morganata,
Per che mi sturba la giente noiosa?
Me fanno guerra e lor non è mertata[94]

In this example the descriptive content and the energetic exclamation in the third verse confer a certain distinction on the simple comparison of the lady's breath to the perfume of the *rose*. This is the first example in which erotic feeling is clearly expressed. To be sure it is a feeling for the lady's sensuous beauty rather than for her moral worth, yet the poet is evidently touched by her charms.

This same symbol of the perfume of the *rose* occurs in the following very interesting passage:

23. Konvento mi donao di sua amanza
Lo giorno ch'io salìa
Alo giardino in suo difendimento.
'Na *rosa* mi mandao per similglianza:
Più ch'altro fiore aulìa;
Ond'io lo tengno buon cominciamento
Del'alta donna, che m'à sicurato
Col sua aulente (fior) che m'à donato:
Buon cominciare aspetta compimento.[95]

The authorship of this poem is uncertain. In the Vatican MS. 3793 it appears anonymously, while the Laurentian Redian 9[96] attributes it to Galletto, perhaps the poet whom Dante calls Gallo Pisano.[97] Whatever be the correct attribution, the poem is valuable for its natural expression

[93] Sordello, No. xxi, p. 180.
[94] Chiaro Davanzati, V.-iv: cccliii, p. 27.
[95] Anonymous, V.-i: lxiv, p. 410.
[96] L. R. 9: lix, p. 106. Cf. also Nan. vol. i. p. 186.
[97] V. E.-i: 13, p. 117.

of feeling. The perfume of the *rose* which the lady gives her lover suggests the sweetness of a promised boon; for the *rose* itself is symbolic of her love, and as she gives him the *rose* now, so will she later give him herself. The tone of the whole passage is gay and sensuous, suggestive of the hope of requited love.

24. Trastot m'es belh ont ilh es e m resplan,
Bosc m'en son prat e vergier e rozelh,
E m'agenza a chascun jorn de l'an
Cum la *roza*, quant ilh nais de novelh; . . . . .[98]

This example shows a return to the old comparison with the *rose in spring-time* expressed here by the rebirth of the *rose*. Yet these verses show a marked advance over Nos. 5-7 and also No. 8 in the expression of feeling. The lady's presence makes all things seem beautiful to the poet, and she delights him every day of the year as does the new budding *rose*. The comparison, while it displays a careful elaboration which suggests a genuine feeling, is withal simple and appropriate.

In the following example we find a variant of what seems to be a commonplace figure occurring in several forms. Its importance in this passage lies in the new application of it made by the poet as shown in the context of the poem. I therefore quote the entire stanza of the poem in which the comparison appears:

25. De cui que is uol baisse sos brius. pois a midonz monta e nais. caissi cum la *rosa el glais*. gensson qan repaira estius. Madompna a tot lan sazo, quil sap ben genssar sa faisso. ab bels semblans et ab coindes paruens. don creis sos pretz e sos captenemens.[99]

The figure of the *flower chilled by the frost* and blooming forth in favorable weather, appears as the *hawthorn* in Guillaume ix of Poitou[100] and as *little flowers*, without further designation, is used by Dante in the Commedia.[101]

[98] Guillaume de Saint-Didier, Ray.-iii: ii, p. 301.

[99] Raimon de Miraval, Mahn-i: cxli, p. 86. (dip. text).

[100] Guillaume ix, No. x, p. 53:

La nostr'amor vai enaissi
Com la branca de l'*albespi*
Qu'esta sobre l'arbre en treman,
La nuoit, a la ploja ez al gel,
Tro l'endeman, que l sols s'espan
Per las fueillas verz e l ramel.

[101] Dante, Inf. ii: vv. 127-130, p. 3:

Quali i *fioretti* dal notturno gelo
Chinati e chiusi, poi che il Sol gl'imbianca,
Si drizzan tutti aperti in lor stelo;
Tal mi fec'io di mia virtute stanca: . . . . .

In the poem under discussion, however, the poet gives the figure another form by using it, under the title of the *rose*, to represent ladies of fickle nature, whereas his lady is unchangeable and constant in worth and beauty. The reworking of the old figure is effective and shows ability without evidence of great feeling.[102]

The following example, part of a double comparison, has already been considered under *gold*:

26. Come la *rosa* in mezzo delle spine,
E come l'oro puro dentro il fuoco,
Così voi vi mostrate in ciascun loco.[103]

The figure of the *rose among thorns* is probably of very ancient origin. It is certainly very obvious and by itself would show no special originality. What gives it force and distinction here is its connection with the figure of *gold purified in the fire*. For as the *gold* represents the moral worth of the lady, which increases the more she is criticized by the gossips, so the *rose* represents her superior beauty, enhanced by the thorns—her detractors. The two figures together show great conciseness of form and are admirably adapted to express the author's meaning. The sonnet is no ardent love poem, but no two old and simple comparisons could have been combined more appropriately and at the same time with greater originality.[104]

27. ed assembrargli la *rosa* e lo giglio; . . . . .[105]

As has already appeared from the previous discussions of this poem, the comparison of *rose* here forms part of a highly successful expression of genuine feeling, with an idealization of the lady which is not to be found in any of the other *rose* examples.

Summary: The comparison as a commonplace appears in two large groups: 1. mere references to well-known comparisons; 2. common-

[102] Cf. the following example from Peire Vidal, No. 14, p. 30, in which the same figure of the *frozen rose* is used simply and gracefully, without being applied directly to the lady:

e quar am domna novela,
sobravinen e plus bela
parom *rozas entre gel*
e clars temps ab trebol cel.

[103] Dante, Son. xlv, p. 175. Cf. gold, No. 6, p. 24.

[104] Cf. the following example from Dante, Can. xx, p. 171, which is not a love lyric:

E'n sulla man si posa
Come *succisa rosa*: . . . . .

[105] Guinicelli, Son. xvi, p. 35. Cf. flower, No. 11, p. 16; gold, No. 4, p. 23; lily, No. 5, p. 25.

places which for one reason or another are specific. These two groups, comprising the first eighteen examples, represent poets of all three schools.

Beginning with the nineteenth example, we find original uses of the comparison with no two examples just alike. Of this set Nos. 22, 23, 24, 26, and 27 show genuine feeling. The last of these also shows idealization of the lady.

Statistically arranged, the examples appear as follows:

I. Those which are mere commonplaces:
D.S.N. 0: Sic. 2(2, 3): Prov. 2(1, 4).

II. Those which show thoughtful treatment:
1. Those which are more specific in various ways than the foregoing.
D.S.N. 1(11): Sic. 3(6, 8, 12): Prov. 10(5, 7, 9, 10, 13-18).
2. Those which show more elaborate treatment:
D.S.N. 0: Sic. 1(20): P. 3(19, 21, 25):

III. Those which show feeling as well as thought and ability:
D.S.N. 2(26, 27): Sic. 2(22, 23): Prov. 1(24).

IV. Those which show idealization:
D.S.N. 1(27): Sic. 0: Prov. 0.

SNOW

The examples of this figure, like those of *flower*, *lily*, and *rose*, are for the most part in reference to the lady's beauty. In this case it is obviously to the whiteness of her complexion that the reference is made. The four following quotations show the figure in its simplest form:

1. *Neus* blanca non es aitals
Cun sos cors rics de jovens;
Blanca, vermeilla, ses menda
Es la cara sotz la benda; . . . . . .[106]

2. Que quan remir sa color,
Que par flors ab *neu* quan chai, ...[107]

3. Quar la rosa senbla lei de cui chan,
Aultresi es la *neus* del sieu senblan:
Per qu'en andos deu per s'amor chantar;
Tant fort mi fai la rosa el *neu* menbrar.[108]

[106] Uc de Saint-Circ, No. vi, p. 32.
[107] Sordello, No. xxvii, p. 191. Cf. flower, No. 7, p. 15.
[108] *Ibid.*, No. xxi, p. 180. Cf. rose, No. 21, p. 31.

4. viso di *neve* colorato in grana
occhi lucenti gai e pien d'amore;
non credo che nel mondo cristiana
si piena di beltate e di valore.[109]

All of these comparisons suggest the pink and white of the lady's complexion. In the first example there are really two parts, of which the first expresses well enough the idea of whiteness. The other idea of pinkness, however, is not expressed by a comparison but merely by the word "vermeilla." This weakens the figuré as the two ideas are not played against each other with equal force. The second example supplies this deficiency by using the word *flower* to offset the figure of *snow*. The third example is still happier in its construction. As has been seen in a previous part of this work, the poet is here using the double comparison very cleverly as a reason for singing the lady's praise in both summer and winter. In the last example the choice of objects is not so happy—*snow stained with scarlet dye*,—consequently the result is less successful. The figure is clumsy, though the sonnet in which it occurs is graceful enough. Esthetically none of these figures are of very high rank. They are all mere repetitions of a commonplace idea.[110]

In the next example the comparison is limited to the whiteness of the lady's complexion and the *hawthorn flower* is added to the *snow*:

5. menton e gola e peitrina
blanca com *neus* ni flors d'espina, ...[111]

The second figure—"flors d'espina"—serves to intensify the idea of whiteness: yet, in spite of the combination, the figure of *snow* remains a commonplace along with the first four examples.

Slightly different from these in form, and of somewhat more esthetic value, are the following examples:

6. e sa naturals blanchecha
sembla *nieus quant chai*,
e la calors no i es mecha
pegnen, anz sobra freschecha
de roza de mai.[112]

7. Le seus cors es blancs cum *neu sobre glai*,
. . . . . .
fresca sa colors cum rosa de mai, ...[113]

[109] Guinicelli, Son. xiv, p. 33.
[110] Cf. also the passage from Roman de Jaufre quoted in note 72, p. 26.
[111] Arnaut de Maroill, Bartsch: ii, 105. Cf. flower, No. (1), p. 20.
[112] Anonymous, Bartsch: Dansa iv, 270. Cf. rose, No. 17, p. 30.
[113] Anonymous, Appel: 46, p. 85. Cf. rose, No. 15, p. 30.

8. Bona domna, *neus de port*
Sembla la vostra blancors,
E par de rozal colors, ...[114]

9. las mas e la gola us blanqueya
plus que no fa *neus de montanha*.[115]

10. Las! e viures que m val,
S'ieu non vey a jornal
Mon fina joy natural,
En lieit, al fenestral,
Blanc'e fresc'atretal
Cum par *neus de Nadal*, ...[116]

These examples all express the whiteness of driven *snow*.

The next two examples are echoes of the well-known simile of the falling *snow* already seen in examples 2 and 6:

11. e bianca *neve scender senza venti*, ...[117]

12. Veder fioccar la *neve senza venti*, ...[118]

Here the poets are using the same old commonplaces but they have transformed them into esthetic figures by the phrase "senza venti" which makes the figures more descriptive. As has been stated above under *flower*,[119] the first of these is the finer in its setting. It is but one of a series of common comparisons which are all inadequate when applied to the lady. Yet the effect of the whole is such as to make each separate one stand out above the ordinary and commonplace. Therefore this present figure derives special significance from its relation to all the others. This is not true of the other figures in this group, each of which must rest upon its own merit with no support from the other figures in the same context.

13. Similemente questa nuova donna
Si sta gelata, come *neve all'ombra*,
Che non la muove, se non come pietra,
Il dolce tempo, che riscalda i colli,
E che gli fa tornar di bianco in verde,
Perchè gli copre di fioretti e d'erba.[120]

[114] Peire Vidal, No. 16, p. 35. Cf. rose, No. 14, p. 29.

[115] Amanieu de Sescas, Appel: 100, p. 140.

[116] Bernart de Ventadorn, Ray.-iii: v. p. 52.

[117] Cavalcanti, Son. p. 109. Cf. flower, No. 12, p. 17; gold, No. 5, p. 23.

[118] Francesco Ismera, Nan. vol. i, p. 375. Cf. flower, No. 13, p. 19.

[119] Cf. flower, p. 18 sqq.

[120] Dante, Ses. i, p. 160.

We have here not a simile referring to the lady's beauty, but to her coldness of heart; and so it is not the whitness of the *snow* that is dwelt upon, but its hardness as it clings to the shady places and refuses to be melted by the warm spring sun. The lines paint a familiar picture, aptly bringing in the comparison in simple and straightforward terms. There is a feeling of tenderness expressed in the last three verses of the passage which serves to bring out in bold relief the feeling of resentment against the lady expressed through the comparison in the first three verses. The whole passage is forceful and direct, and, like No. 13 of *flower*, shows a new and striking treatment of an old figure. The disputed question of the identity of the "nuova donna," whether she be a real woman or an allegory of Philosophy, need not concern us here.

Summary: The most striking feature of this group of figures is the very large proportion of examples from the Provençal and the very small proportion from the Sicilian school. This last point is specially noticeable owing to the large body of material representing this school.

Another noteworthy point is the small number of examples which are really more than commonplaces. This is due, no doubt, to the very nature of the object compared, which has as its chief feature its whiteness. And this, as we have seen, is the characteristic brought out in all but one of these examples. And this one example is the only one of the last group—Nos. 11-13—to show originality in conception as well as in treatment. Nos. 11 and 12 both show an original treatment of an old commonplace.

Statistically arranged, the examples appear as follows:

I. Those which are mere commonplaces:
D.S.N. 1(4): Sic. 0: Prov. 3(1-3).

II. Those which show thoughtful treatment:
1. Those which are used specifically:
D.S.N. 0: Sic. 0: Prov. 6(5-10).

III. Those which show feeling as well as thought and ability:
D.S.N. 2(11,13): Sic. 1(12): Prov. 0.

IV. Those which show idealization:
D.S.N. 2(11, 13): Sic. 0: Prov. 0.

STAR

The examples of this simile fall into two distinct groups:—1. those in which the lady is compared to a *star* or to *stars* in general; 2. those in which she is compared to some particular *star*.

In the first group the figure is shown in its least definite form, owing partly to the ambiguity of the expression "la stella," and partly to the absence of any qualifying words such as appear in the other group of examples:

1. In un boschetto trovai pasturella
   più che *la stella*—bella al mi'parere.[121]

The meaning of "la stella" in this passage is by no means clear. Some light, however, may be thrown upon it if we consider for a moment a similar passage from the Divina Commedia:

Lucevan gli occhi suoi più che *la stella*: . . . . .[122]

The similarity between these two passages in their use of the form "stella" with the definite article, has led me to introduce the verse from Dante as a means of illumining the passage under consideration if not establishing conclusively its meaning.

Among modern commentators on the Divina Commedia, Moore[123] discusses this point at some length, stating the three possible interpretations of the word:—1. the planet *Venus*; 2. the *sun*; 3. the *stars* in general,—and examining their merits. He dismisses the first two interpretations; the first, because "la stella" is used to mean *Venus* only in passages where the context makes known that meaning (and the same thing is true of the passage in Convivio iii, v.[124] where the *pole star* is meant); the second, because there is no sure example in the literature in which "la stella" means the *sun*. He decides in favor of the third, and cites two passages from the Convivio[125] and one passage from the Vita Nuova[126] in which Dante uses the plural "stelle" in explaining the meaning of the passages in which he had used the expression "la stella." From the prose commentary to the three examples cited, it is very evident that Dante is referring to *stars* in general and not to some particular

[121] Cavalcanti, Bal. p. 177.

[122] Inf. ii, v. 55, p. 3.

[123] Moore, Textual Criticism, etc., note to Inf. ii, 55, p. 266 sqq.

[124] Conv. iii; Ch. v, l. 84, p. 277.

[125] Conv. iii: Can. vv. 77-80, p. 271 and Ch. ix, l. 146 sqq. p. 285; *ibid.* iv: Can. vv. 101-4, p. 294 and Ch. xix, l. 36 sqq. p. 321.

[126] Vita Nuova xxiii: Can. ii, vv. 176-8, p. 221 and Com. 1. 35 sqq. p. 219.

star. And so, in the absence of any certain evidence to the contrary, it may be argued that in the verses from the Inferno and from Cavalcanti's ballata the word is used in the same way. The question of rime may have had some influence in deciding the form of the word, though it is to be noticed that in the passage from Convivio iii "la stella" is not in rime position.[127]

Yet after all is said one cannot insist on this interpretation for the passage under consideration, and either of the other meanings may be the correct one. In fact Casini,[128] in connection with the above cited passage from the Vita Nuova, mentions this instance from Cavalcanti in support of the meaning *Venus*.

Leaving the question in this necessarily uncertain state we come to three examples of "stella" without any article:

2. Tua figura bella
Rilucie più che *stella*;
Quando lo sguardo e miro
In vetro, mi ramiro: . . . . .[129]

3. Ben dico una fiata,
levando gli occhi per mirarla fiso,
presemi'l dolce riso
e li occhi suoi lucenti come *stella*.[130]

4. Tant'è lo suo splendore,
Che passa il Sole, di vertute spera,
E *stella* e luna, ed ogni altra lumera.[131]

Here there is no question that "stella" means a *star*[132], though it will be noticed that the last verse of the second passage is very like the verse cited above from the Inferno, in which the plural idea contained in the synecdoche "la stella" is more appropriate for comparison with the lady's eyes.

With these belongs the following example in which "spera" is used for "stella":

[127] Cf. also Guinicelli's: "Al cor gentil" st. 2, where "la stella" certainly means the *stars* in general.

[128] Casini, V. N. p. 126, note to v. 146. Editors who agree with Moore are: Fraticelli, V. N. p. 89, note 8; D'Ancona, V. N. p. 177; Torraca, Inf. ii, 55, p. 13; Melodia, V. N. p. 177, note 81.

[129] Anonymous, V.-iii: cclxxii, p. 212.

[130] Lapo Gianni, Bal. xi, p. 112.

[131] Bonaggiunta Urbiciani, Nan. vol. i, p. 142.

[132] No example of "stella" has been found in which the word can be shown to be a genuine collective noun.

5. Ben passa rose e fiore
La vostra fresca ciera,
Luciente più che *spera*: . . . . .[133]

That the *star* was a very common comparison in the early Italian lyric is testified clearly by the following passage which, when considered under *flower*, was seen to be a contemptuous reference to the use of certain commonplaces as comparisons for the lady:

6. Che, quando vòl la sua donna laudare,
le dice ched è bella come fiore
E ch'è di gemma o ver di *stella* pare
e che'n viso di grana àve colore.[134]

The second group contains figures which are more definite than those previously seen, inasmuch as they refer to some particular *star*.

Of the first set of figures belonging to this group, those that refer to the *morning star*, the following example shows the simplest form:

7. Più mi rilucie che *stella diana*, ...[135]

Very similar to this commonplace is the next example, in which the lady's face is said to be like the *morning star*:

8. Angelica figura donne piacer sourana sembra *stella diana* uostro bel uiso kiero tanto sprende.[136]

A variation on this commonplace is shown in the following example, which, without mentioning the *morning star* by name, refers to its function:

9. Amorosa donna fina,
Istella che levi la dia
Sembran le vostre belleze:
Sovrana fior di Messina,
Nom par che donna sia
Vostra para d'adorneze.[137]

It is hardly possible that this passage could refer to the *sun*, which appears only after the dawn and shines throughout the day. This expression, on the other hand, fits exactly the *morning star*, which is visible before dawn, and which leads on the dawn, disappearing immediately thereafter to reappear the next morning.

In the next example we see the first attempt to do more than repeat briefly a commonplace:

[133] Guido delle Colonne, V.-i: xxiii, p. 58. Cf. flower, No. 1, p. 14; rose, No. 2 p. 27.

[134] Guittone, Son. cxi, p. 184. Cf. flower, No. 5, p. 14.

[135] Anonymous, V.-iv: cccxciii, p. 68.

[136] Anonymous, P.—i-i: (new series) 119, p. 414. (dip. text).

[137] Rinaldo d'Aquino, V.-i: xxxiv, p. 96.

10. Cà la *stella c'apare la matina*
Mi rasomilglia lo vostro colore:
Com più vi sguardo, più mi rafina
Lo vostro dritto natural colore.[138]

Yet in its very elaboration of the commonplace this comparison seems clumsy. The poet probably means that the lady's complexion is radiant like the *morning star*.

This meaning seems to be expressed more clearly in the next example:

11. Lo suo bel uiso par tralucente/la *stella d oriente* dou eo mi miro,/sour ongne giro mi fa dilectoso.[139]

If we suppose a stop after "tralucente," then we may consider "la stella d oriente" as in apposition with "tralucente." In that case the figure becomes somewhat effective, for the poet, after stating that the lady's beautiful face is transparent, hits upon the figure of the *morning star* as a fitting comparison.

A more artful use of the figure than has appeared heretofore is seen in the accompnaying verses:

12. omo lestelle sopra la-*diana*. rende splendor congrande claritate. Cosi lamia donna par sourana. detute ledonne chagio trouate.[140]

In this double comparison the lady is compared to the *morning star* not directly for her beauty but for her superiority to other women. Naturally the simple figure of the lady's being as beautiful as the *morning star* is included. The double comparison lifts the figure out of the commonplace.

A return to the commonplace form of this comparison occurs in the next example, which, however, is by no means commonplace in treatment:

13. como la *stella diana* splende e pare, ...[141]
. . . . . .

For this passage I refer to the discussion under *flower*, adding here that it owes its importance to its association with the other comparisons in a sonnet of the greatest significance.

[138] Anonymous, V.-iv: ccclix, p. 34. Cf. the following example from R. de Berbezill, Nan. vol. i, p. 205, note 14:

Si com *l'estela jornaus*,
Que non a paria,
Es vostre ric yretz ses par, . . .

[139] Il Saladino, C.-x-ii: 245, p. 404. (dip. text).

[140] Tomaso da Faenza, L. R. 9: cccxci, p. 347. (dip. text.)

[141] Guinicelli, Son. xvi, p. 35. Cf. flower, No. 11, p. 16; gold, No. 4, p. 23: lily No. 5, p. 25.

The one remaining example of this set is the most effective:

14. Vedut'ho la lucente *stella diana,*
ch'appare anzi che'l giorno rend'albore,
c'ha preso forma di figura umana
sovr'ogn'altra me par che dea splendore; . . . . .[142]

Here the author does not merely call the lady the *morning star* (as in the example in the footnote) nor does he merely say that she is like it, but after calling up the vision of the *morning star* and presenting it as the herald of the day, before there is any sign of day, he professes to believe that it has become incarnate in the lady he goes on to praise. This is a strikingly unusual manner of idealizing the lady, and the whole sonnet maintains the spontaneous, enthusiastic expression of feeling which is noticeable in these four verses. As in No. 13, the actual simile derives its importance from its association with the context of this remarkable sonnet, which has been often commented on with admiration.

The second set of similes in which a particular *star* is mentioned contains the figure in its most definite and elaborate form—the *pole-star*, and the *star of the Magi*.

In the first of these examples the figure is of the *pole-star*:

15. Sicome i marinar guida la *stella,*
Che per lei ciascun prende suo viagio,
E chi per sua follia si parte d'ella
Radoppia tostamente suo danagio;
La mia dritta lumera qual è? quella
Che guida in terra me e'l mi'coragio?
Voi, gientile e amorosa pulzella,
Di cui m'à messo amore im sengnoragio: . . . . .[143]

The most striking feature in this passage is the way in which the comcomparison is made by means of the rhetorical question in verse 5. But aside from this trick of construction, a novelty in this group of figures, the passage contains nothing of significance.

In the next example the comparison is of the *star that guided the Magi*:

16. Così como *guidò i Magi la stella,*
guida (me) sua fazon, gendome avante,
che visibel mi par e incarnat'ella: . . . . . .[144]

[142] Guinicelli, Son. xiv, p. 33. Cf. the following example—Anonymous, C.—xi-i: 522, p. 324. (dip. text)

Uedut aggio una stella mattutina,/la qual fa
sua dimora in oriente.

[143] Monte, V.-iv: dcxx, p. 311.

[144] Guittone, Son. lxxii, p. 109.

The comparison here seems inappropriate as the poet suggests no goal towards which the lady leads him as the *star of the East* led the Wise men. She is present only because he is thinking of her. Furthermore the whole sonnet is filled with artificial expressions in keeping with this awkward comparison.

A return to the *pole-star guiding the ship* is seen in the following very effective example:

17. . . . . quar enaissi es guitz
Per dretz gidar sos genz cors ben aibitz
Las pros en prez, con la nau en mar guida
La tramontana el fers el caramida.

E pos guid'al ferm l'*estela* lusenz
Las naus qi van perillan per la mar,
Ben degra mi cil qil sembla gidar,
Q'en la mar sui per leis perfondamentz
Tan esvaratz, destreitz e esvaitz,
Qei serai mortz, anz qe n'eisca, e fenitz,
Si non secor, car non trueb a l'isida
Riba, ni port, gat, ni pont, ni garida.[145]

Here the figure is more elaborate than in No. 15. In the first place the lady appears as guiding *star* to other ladies, because of her great worth, and secondly to her lover. It is further elaborated by the detailed comparison of the lover to the storm-tossed sailor. Through her is he in distress on the high sea, and through her alone can he be saved. The comparison is made effectively, with the spirit natural to the soldier-poet, and betrays some feeling. From the repetition of "guitz," "gidar," we know that the poem is addressed to the Countess Guida de Rodez, a real lady to whom the poet paid ardent court.[146] The artificial conventionalities that occur throughout the poem do not mar the effectiveness of the comparison.

The next and last example is a rendering of this same figure:

18. Ch'io aggio quanto ch'i'savrìa cherere,
Poi sono acconcio nel mirar di quella,
Che guidi gl'amador come la *stella*
Face la nave, et è al mio parere
Più dritta la sua guida et naturale,
Dappioched è la donna che più vale.[147]

[145] Sordello, No. xx, p. 178.

[146] Cf. DeLollis, "Vita," p. 30 sqq.

[147] Anonymous, V.-iii: cccxiii, p. 368. Cf. dip. text, V. R. V., p. 295.

This figure as it stands alone appears couched in simple and straightforward langauge without any of that artificiality which is so obvious in most of the other examples. On the other hand it shows no evidence of originality. But the poem in which it occurs is very remarkable. Throughout (with the exception of an obscure sentence in the first stanza, due to the faulty text), it shows the same simplicity and naturalness of diction seen in these six verses, and the lady is highly idealized under the name of Love. This feature, found in the Vita Nuova,[148] is quite remarkable outside of the "Dolce Stil Nuovo" and makes the question of the unknown author all the more tantalizing.

Summary: In drawing conclusions from the foregoing figures each example must be considered by itself. All that can be said in a general way is that there is a progression from the vague *star* to the very particular *morning star* and *pole-star* or *star of the East*. The figures of the first group need, I think, no further discussion than has been given them in the text.

In the second group, those referring to the *morning star*, there are two —Nos. 11 and 12—from the Sicilian school, which show some degree of efficiency in elaborating the old commonplace. They show, however, no signs of genuine feeling and are noticeable only because of their more artful rendering of the comparison. Two others—Nos. 13 and 14—, from the "Dolce Stil Nuovo," combine thought and feeling, and are comparisons which cannot be considered apart from their respective contexts which are of the utmost importance.

Of the second set of examples in this group, those that refer to the *pole-star* or the *star of the East*, two—Nos. 17 and 18—are important since they show obvious feeling and ideas which are anything but elementary. One of these is from the Provençal school and the other is an anonymous Italian poem. There are no "Dolce Stil Nuovo" examples in this set.

Yet in spite of this last situation it will be seen that of the four examples which are evidently successful esthetically, and which contain or are parts of uncommon ideas, the "Dolce Stil Nuovo" is represented by two. Of the vague commonplaces and elaborate comparisons without feeling, two are from this school.

Statistically arranged, the examples appear as follows:

I. Those which are mere commonplaces:

D.S.N. 2(1, 3): Sic. 4(2, 4-6): Prov. 0.

[148] Cf. Casini's note to cccxiii (V.-v) p. 455, and V. N. viii, p. 208, xxiv and Son. xiv, p. 222.

II. Those which show thoughtful treatment:
1. Those which refer to some particular star but which are otherwise commonplace references:
D.S.N. 0: Sic. 4(7-10): Prov. 0.
2. Those which show more or less efficiency in treatment:
D.S.N. 0: Sic. 4(11, 12, 15, 16): Prov. 0.

III. Those which show feeling as well as thought and ability:
D.S.N. 2(13, 14): Sic. 1(18): Prov. 1(17).

IV. Those which show idealization:
D.S.N. 2(13, 14): Sic. 1(18): Prov. 0.

SUN

This comparison is represented by the largest number of examples. In its simplest form it appears in the following examples in which the lady is compared for her beauty directly with the *sun*:

1. Tant'è fresco e piagiente
Lo pome di quell'orto,
Che è più ch'el *sol* luciente.[149]

2. Non trovai vostra pare;
Ciercat'ò'mfino a Roma:
Graza e merzè vi sia.
Le vostre bieltà sole,
Ca lucon più ch'el *sole*,
M'ànno d'amore punto.[150]

3. Sua beltà lucie più che'l *sole* assai,
Risembrala un oro, ed è divina:
Radicie e mezo e cima è d'ongni bene.[151]

4. Tant'è lo suo splendore,
Che passa il *Sole*, di vertute spera,
E stella e luna, ed ogni altra lumera.[152]

These are little more than references to a well-known commonplace and therefore do not need any discussion.

[149] Monte, V.-iii: cclxxx, p. 236.

[150] Galletto di Pisa, V.-ii: cxii, p. 60. For reading of v. 4 cf. Casini, V.-v, note to cxii, p. 380.

[151] Anonymous, V.-iv: ccclxxxii, p. 57. For reading of v. 2 cf. Casini, V.-v, note to ccclxxxii, p. 460.

[152] Bonaggiunta Urbiciani, Nan. vol. i, p. 142. Cf. star, No. 4, p. 39.

In the next set of examples the commonplace is modified by the reference to the *sun in spring* or *at dawn*. This adds a distinctive quality to the simple comparison of the *sun*:

5. Auiatz et entendetz est prec,
domna, la genser criatura
que anc formes el mon natura,
melhor que non posc dir ni sai,
plus bela que bels jorns de mai,
solelhs de mars, ombra d'estiu,
roza de mai, ...[153]

6. Poichè veduto l'agio
Lo suo rico bellore,
Che lucie e dà splendore
Più ch'el *sole di magio*, ...[154]

7. Ogne lumera adombra loso sprendore: tanto luce il clarore: del so amoroso esmirato uisagio. Sicome pare *losole nelabore*: lucente ilso rubore: cosi risembra dilei moua un ragio.[155]

8. Tu se'più piagiente,
Aulente
Fiore rosato,
Che non e il *sol luciente*.
Dala mattina poich' e levato-[156]

These, however, are still commonplaces and bear the same relation to the simple comparison as do those of the *May rose*![157] to the simple comparison of the *rose*.

The same commonplace is also used as a double comparison which has its counterpart in the *rose* figures:[158]

9. Piu lucie sua beltate edasprendore. che-nonfal*sole* nenullautra cosa. Detute lautre elle souranefrore. Chenulla aparegiare alei nonosa.[159]

[153] Arnaut de Maroill, Bartsch: ii, 107. Cf. rose, No. 7, p. 28.

[154] Chiaro Davanzati, V.-iii: ccxxxvii, p. 110.

[155] Ser Pace, P.-xviii-ii: 111, p. 443. (dip. text).

[156] Anonymous, V.-iii: cclxxi, p. 208.

[157] Cf. rose, Nos. 5-8, pp. 27-8.

[158] Cf. rose, Nos. 9-12, p. 29. (The rose as queen of flowers.)

[159] Jacopo da Lentino L. R. 9: cdxi, p. 357. (dip. text).

10. que sa beutat lai on ill se deslia. venz
en aissi trastot autra beutat. cum lo *soleils*
uenz tot autra clartat.[160]

11. E sprendiente siete come'l *Sole,*
Angèlica figura e dilicata,
Ch'a tutte l'altre togliete valore.[161]

12. Si col *soleill*(z) esfassa, quan resblan,
Autras clardatz, vai de pretz esfasan
Autras domnas la contess'am cors quar,
Sil de Rodes, (s)es ma domn'esfassar.[162]

These examples all represent the idea of the beloved lady as being more beautiful than other ladies just as the *sun* outshines all other lights.

From this point on the examples show more skilful handling.

The following passage represents the same double comparison seen in the preceding group:

13. Si quo'l *solelhs* sobr' autr' alumnamen
Nos ren clardat, ben puesc dir eyssamen
Qu'ilh es clardatz e rent alumenatge.[163]

The superiority of this example over the preceding ones lies in its studied antithesis. The play on the word "clardat" is very skilful. In the first instance the poet uses it in the sense of the brightness of the *sun*, whereas in the second instance he uses it in reference to the lady as a personification of beauty which gives illumination.

The next example is a double comparison of a different sort:

14. Ben mi credetti avere gio'compita
Quando lo dolze sguardo
Vidi ver me giachito ed amoroso.
Ora dispero, poichè m'è fallita,

[160] Raimbaut de Vaqueiras, Mahn-i: lxxvi, p. 46. (dip. text).

[161] Dante da Maiano, Nan. vol. i, p. 310.

[162] Sordello, No. xxi, p. 181. Cf. with this group of comparisons the following from Leisdet, Nan. vol. i, p. 122, note 1:

Qu'en aitan com *Solelh* luis
Es la melhor, ...

[163] Cadonet, Ray.-iii: p. 250. Cf. the following example from Giovanni Stefano. Nan. vol. i, p. 142, note 1:

Qu'ab sa resplendor,
Tud'autra clardor,
Quo'l *dia*
L'estela d'albor, ...

This is an unusual comparison which would deserve special consideration had I been able to find it elsewhere than in Nannucci.

E di mortale dardo
Sentomi al core colpo periglioso.
Ah, che per gli occhi passao, similmente
Come per vetro passa
Sanza lo dipartire,
E oltra lucie delo *sole spera*;
E come spechio passa inmantenente
Figura, e no'la passa,
Mi credo, alo ver dire,
Lo meo cor è partuto, e morte spera.[164]

In reality there are two double comparisons in this passage. In the first the poet likens the lady's glance to a dart which pierces his heart as *sunlight* passes through glass; in the second he compares his heart to a mirror into which passes the reflexion of a face. Each of these figures is appropriate and such as to make a very strong appeal through the clearness and simplicity of the diction. The figure of the *sunlight* by itself seems to be practically the usual commonplace, but as it appears here in the context it is worked in very naturally and artistically as a means of heightening the effect of the main illustration which comes in the last four verses.

The remaining examples all show a more effective development of the simile than any noticed thus far.

The following passage displays very careful thought:

15. Pregoui non misdegni uostra alteça. kel primo giorno keo uirisguardai: certo uostra piacença ase mitrasse. Quale coniuncta asimile belleça: come diluce ke dal *sol* per rai: ondamor uolse keo minamorasse.[165]

Here the lady is compared to the *sun*; the pleasure at the sight of her to the *rays of the sun*; her beauty to the *light from the rays of the sun*. The pleasure (piacença) by itself would not have caused the poet to be enamored of the lady were it not inseparable from her beauty, as the light of the *sun's rays* is inseparable from them. It is an elaborate comparison.

In the next example the comparison is also highly developed:

16. Madonna, me è avenuto similgliante
Con'dela spera al'ascielletta vene,
Che sormonta guardandola'n altura,
E poi dichina lassa inmantenente
Per lo dolzere ch'alo cor le vene,
E frangie in terra, tanto s'inamora.

[164] Tomaso da Faenza, V.-ii: cviii, p. 44.

[165] Anonymous, P.-i-i: 133, p. 422. (dip. text).

Cosi primeramente ch'eo guardai
Lo vostro chiar visagio,
Che splende più che *ragio*,
Distrettamente, donna, inamorai.
E cosi sormontai, donna, vegiendo
Che mi donò Amore l'ardimento
Di voi amar, sovrana di bieltate:
Ma sospirando, lasso e piangiendo
Son dichinato, poi va im perdimento
Per me Merzè, e frango im Pietate.[166]

The effectiveness of the comparison here is heightened by the detailed description of the lark flying upwards to the *sun*. With the bird the poet compares himself thus making a very striking double comparison. As Casini points out, the figure is evidently modelled on verses from Bernart de Ventadorn.[167]

The following terse example suggests rather than states a comparison:

17. Lo *sole* è alto e facie lumera,
E tanto più quanto'n altura pare;
Perzò vostr' argolgliare—e vostre alteze
Faciami prò e tornimi in dolcieze.[168]

The poet hopes that the pride and lofty position of the lady may turn to his advantage as the light of the *sun* is more beneficient the higher it rises. The comparison is simple and peculiarly appropriate.

18. Maravilgliar mi fate,
Donna, quando v'aviso:
Soferan gli ochi la veduta apena,
Tant'è la claritate
Ch'escie del vostro viso,
Che passa ongn'altra belleza terrena:
Kè lo veder m'alena
Ed atuta ed afrena
A somilglianza di spera di *sole*,
Quand'om per istagion guardar lo sole: . . .[169]

[166] Bondie Dietaiuti, V.-ii: clxxxiii, p. 366. Cf. Casini's note to poem, vol. v, p. 398. Cf. also the following obscure passage, Anonymous, p.-i-i: 117, p. 413; which I am unable to interpret:

Edo si ymaginata la figura
piasente: kiera kame non torna. tanto
piacere la dorna ke lomeo cor non falla
se con lei fa dimora: come *lausora del*
sol dauriente: dalei si sente: lo meo
cor sentire.

The example may be merely a commonplace belonging with Nos. 5-8.

[167] Bernart de Ventadorn, Bartsch: iv, 68.

[168] Guido delle Colonne, V.-iii: cccv, p. 347.

[169] Pacino di Ser Filippo, V.-ii: clxxxvi, p. 374.

The sight of the lady stimulates and at the same time humbles the lover, checking his audacity, just as the sight of the *sun* attracts, astonishes, and dazzles the eyes of him who attempts to look upon it. This is a thoughtful comparison which suggests that the poet has taken pains to imagine himself in the position of one attempting to look at the *sun*.

The next example recalls some of the comparisons with the *angel*, suggesting, as it does, that the lady is a more than earthly creature:

19. Come il *sol* sengnoregia ongni splendore
E fa sparer ciascuna claritate,
Così, donna, il vostro nobil colore
E lo gaio portamento e la bieltate,
E l'adorneze di voi e'l valore
Quanto son donne ne sengnoregiate:
Si che la giente n'è tutta 'n erore
Che terena figura esser possiate:
Qui si forma ciascun conoscidore
Guardando ben vostra nobilitate.[170]

The old comparison is here elaborated so that the lady is likened to the *sun* which excels other lights, for many qualities: her color, bearing, beauty, grace, and worth. It would seem that the poet were trying to break away from the old commonplaces. And the hurried enumeration of these qualities produces an effect of natural ardor which marks this example as superior esthetically to those which precede it. This is the first example I have noted in which there is an appearance of genuine idealization of the lady.

In the next example the effect of the lady's glance upon the poet's heart is likened to the effect of the *sun* upon the pearl:

20. Purificami'l core
La sua vista amorosa,
Siccome fa la spera
Del *Sol* la margherita,
Che già non ha splendore,
Ned è virtudiosa
Infin che la lumiera
Del *Sol* non l'ha ferita.
Così ferito essendo
Del suo chiaro sguardare,
Che par che luce spanda
Come alla randa—del *Sole* la stella,
Virtù d'amar ne prendo;
Poi dell'innamorare
Amorosa ghirlanda
Amor comanda—ch'i'aggia per ella.[171]

[170] Monte, V.-v: dccclxvi, p. 170. Cf. angel, Nos. 13-18, pp. 9-12

[171] Anonymous, Nan. vol. i, p. 195.

These verses suggest somewhat the well-known passage from Guinicell's fifth canzone in reference to Love and the gentle heart:

Foco d'amore in gentil cor s'apprende
como vertute in pietra preziosa:
che da la stella valor non discende,
avanti'l *sol* la faccia gentil cosa;
poi che n'ha tratto fore,
per soa forza, lo *sol* ciò che le è vile,
la stella i dà valore.
Così lo cor, ch'è fatto, da natura
eletto pur gentile,
donna, a guisa di stella, lo inamora.[172]

The comparison under discussion is too elaborate to be a spontaneous expression of feeling, though it is carefully worked out and made to balance in its two parts.

In the following passage the comparison goes back to the form of the simple commonplace:

21. Avete'n vo'li fiori e la verdura
e ciò che luce od è bello a vedere:
risplende più che'l *sol* vostra figura:
chi vo'non vede ma'non po'valere.[173]

And yet the figure is not a commonplace. It is made original by the context in which it is set. The poet begins by comparing the lady to several beautiful objects; *flowers* and verdure, and then to all that "shines or is beautiful to behold." This thought leads him to select the old figure of the *sun* as the most beautiful of all shining objects: even this pales before the brilliancy of the lady's face. For the man who has not seen her life means nought. The crescendo effect in the arrangement of the objects for comparison is somewhat like that found in the sonnet by the same author discussed under *flower*.[174] In the remaining verses of this present sonnet the idealization of the lady is maintained at the height already reached, and with all that, the sight of her reassures the timid lover instead of frightening him. It appears, then, that the comparison with the *sun* is one of a series of figures carefully chosen to express lively imagination and real feeling. Nothing is careless, and what is conventional is made to live with new meaning.

The next example is partly unconventional and happily dramatic. It produces the effect of spontaneous expression of feeling:

[172] Guinicelli, Can. v, p. 15.

[173] Cavalcanti, Son. p. 107.

[174] Cf. flower, No. 12, p. 17.

22. Ancor m'ha fatto Amor più ricco dono,
Ch'a tal Donna m'ha dato in potestate,
Che là si vede'l *sole* ov'ella appare;
E vince quello di sua chiaritate: . . . . .[175]

Wherever the lady appears there is the *sun*, although she outshines it. The following passage, like others from Cino, has a modern flavor:

23. La bella *Stella, che'l tempo misura*,
Sembra la donna che m'ha innamorato,
Posta nel Ciel d'Amore;
E come quella fa di sua figura
A giorno a giorno'l mondo illuminato,
Così fa questa il core
A li gentili, et a quei ch'àn valore,
Col lume che nel viso gli dimora; . . . . .[176]

There is a singular absence of exaggeration here. The lady does not outshine the *sun*, but she enlightens the noble and worthy as the *sun* does the earth. There seems to be suggested a kindly, beneficent, and constant influence of the lady upon the chosen friends who surround her.

The figure of the *sun clearing away mist and darkness* is a distinct advance beyond that of the simple bright luminary:

24. Sicome il *sol* schiara ogni nebiore,
Quando li ragi manda di sua spera
Sormonta in allegreza ongni scurato,
Così quando aparite, alente fiore,
In gioi'ritorna ongni turbata ciera,
Ciascuno viso fate inamorato.[177]

25. La splendiente *lucie* quando apare
In ongne scura parte dà chiarore:
Cotant'à di vertute il suo guardare,
Che sovra tutti gli altri è'l suo splendore.
Così madonna mia facie alegrare,
Mirando lei, chi avesse alcun dolore:
Adesso lo fa in gioia ritornare,
Tanto sormonta e passa il suo valore.[178]

26. Ben lo so io, che'l *Sol* tanto già mai
Non illustrò col suo vivo splendore
L'aer, quando che più di nebbia è pieno,

[175] Cino da Pistoja, Son. xiv, p. 22.

[176] *Ibid.*, Can. viii, p. 98.

[177] Chiaro Davanzati, V.-iii: ccxlviii, p. 141.

[178] *Ibid.*, V.-iv: dlxvi, p. 255.

Quanto i vostri celesti e santi rai,
Vedendo avvolto in tenebre'l mio core,
Immantenente fer chiaro e sereno,
E dal carcer terreno
Sollevandol talor, nel dolce viso
Gustò molti dei ben del paradiso.[179]

The comparison, in these three examples, of the lady dispelling gloom and sadness, as the *sun drives away mist and darkness*, shows thought and produces the effect of real feeling. The last example—No. 26—is the most successful of the three, as it is the most specific in expressing this effect upon the poet. This substitution of the personal for the impersonal lifts the example above the others in point of feeling. Furthermore a certain idealization appears in the last verses where the poet says that the heavenly rays from the lady's eyes give him a foretaste of paradise.

The next two examples deserve special consideration:

27. Ben si po'tener alta quanto vole
chè la più bella donna è che si trove,
et infra l'altre par lucente *sole*
e falle disparer a tutte prove, ...[180]

28. la notte s'apparisce
com'il *sole* di giorno dà splendore;
così l'aere sclarisce
onde'l giorno ne porta grand'enveggia,
ch'ei solo avea clarore,
ora la notte igualmente'l pareggia.[181]

There would seem to be a return to the commonplace, whereas it is only a return to the simple.

The simplicity of the following example is comparable to that of the two preceding passages:

29. E poi riguardo dentro gli occhi begli,
Che passan per gli miei dentro dal core
Con tanto vivo e lucente splendore,
Che propriamente par che dal *Sol* esca.[182]

Here the lady is no longer said to be like the *sun* but the light from her eyes, passing through those of the lover and into his heart, glows with so brilliant a splendor that it seems to come from the *sun*. The poet has given a reason for his comparison in the same words with which he expresses it. The easy and at the same time sophisticated manner of handling

[179] Cino da Pistoja, Can. i, p. 13.
[180] Guinicelli, Can. vii, p. 23.
[181] *Ibid.*, Can. vii. p. 23.
[182] Dante,? Fraticelli (rime apoc.) Can. p. 236.

the figure helps to mark the poem as belonging to the fourteenth century, and the following example from the same poem as the preceding is similar to it in simplicity and directness:

30. E come muove par che fugga via
Dinanzi al *Sol* ciascun'altra chiarezza;
Così costei ogni adornezza sface.[183]

In the next example the expression of genuine feeling seems unmistakeable:

31. Madonne mie, vedeste voi l'altr'ieri
Quella gentil figura che m'ancide?
Quella, se solo un pochettin sorride,
Quale'l *sol neve*, strugge i miei pensieri.[184]

The impetuous question in the first two verses, the diminutive "pochettin" in the third verse, and the simple, terse form of the comparison in the last, all produce the effect of spontaneous feeling. The passage is dramatic. The remaining verses of the sonnet continue this same impetuosity of feeling in an appeal to the "Madonne" of the first verse to solicit for the poet his lady's favor.

The one remaining example also shows deep feeling but of a different sort:

32. Cose appariscon nello suo aspetto,
Che mostran de' piacer del Paradiso;
Dico negli occhi e nel suo dolce riso,
Che le vi reca Amor com'a suo loco.
Elle soverchian lo nostro intelletto,
Come *raggio di sole un fragil viso*:
E perch'io non le posso mirar fiso,
Mi convien contentar di dirne poco.[185]

[183] *Ibid.*, p. 238.Cf. the following very obscure passge from Girart de Calanson Ray.-iii: i, p. 390:

Qu'aissi cum lo leos
Huelhs ubertz es dormens,
Dompna, tot eyssamens
Vos ve mos esperitz
Vellan et adurmitz;
Al eissidar,
Trassalh vas vos cum lo *solelh* ombratges.

It would seem as though the text were corrupt, as the last two verses mean nothing in their present form. It may be that "al solelh" is to be read instead of "lo solelh" in which case the example would represent a very highly developed form of the comparison, graceful and full of feeling.

[184] Cino da Pistoja, Son. xvi, p. 26.

[185] Dante, Conv. iii: Can. p. 270.

Here there is no passionate outburst of feeling but rather a quiet tenderness. The poet is deliberate in working up his comparison to a climax in which he tells how his lady's beauty, like brilliant *sunlight upon weak eyes*, overpowers his mind so that he cannot gaze fixedly upon her, and therefore must content himself with saying little of her beauty. The figure is powerful in its intellectual as well as its emotional qualities. It shows, like so many of the other figures of Dante already seen,[186] his masterly ability to visualize a simple phenomenon of nature and express it with unique clearness and force. Needless to say, in no other poem is the lady more highly idealized than in this. That Dante should not shrink from using here a simple form of a common comparison shows his confidence in its appropriateness, and is characteristic of him.

Summary: The first four groups of comparisons, representing the commonplace with more or less modification and showing, in some instances, thought but no feeling, need no further discussion. These groups comprise examples 1-14, which are all from the Troubadour or Sicilian poets.

A fifth group—Nos. 15-18—contains examples which are more than commonplace references in that they show very careful thought in working out the comparisons. They are artistic intellectual conceits with no absolute expression of feeling though in some cases true feeling may be suspected. With these examples belongs also No. 20. These examples all represent the Sicilian school.

In the remaining examples—Nos. 19 and 21-32—there is clear evidence of both careful thought and real spontaneous feeling. Furthermore, of these examples Nos. 19, 21, 26, and 32 all show idealization of the lady. Out of these thirteen examples eight undoubtedly, and possibly ten, are from the "Dolce Stil Nuovo" poets. The remaining three are from the Sicilian school.

Statistically arranged, the examples appear as follows:

I. Those which are mere commonplaces:
D.S.N. 0: Sic. 4(1-4): Prov. 0.

II. Those which show thoughtful treatment:
1. Those which are more specific in various ways than the foregoing:
D.S.N. 0: Sic. 6(6-9, 11, 14): Prov. 4 (5, 10, 12, 13).

[186] Cf. angel, Nos. 18-19, flower, No. 13, gold, No. 6, rose, No. 24, snow, No. 13.

2. Those which show more elaborate treatment:
D.S.N. 0: Sic. 5(15-18, 20): Prov. 0.

III. Those which show feeling as well as thought and ability:
D.S.N. 8(21-23, 26-28, 31, 32) (29, 30?) Sic. 3(19, 24, 25): (29, 30?) Prov. 0.

IV. Those which show idealization:
D.S.N. 3(21, 26, 32): Sic. 1(19): Prov. 0.

CONCLUSIONS

The results of the preceding investigation may be summed up as follows:

1. Very noticeable is the small number of these comparisons compared with the large number in general use in the earlier schools, such as comparisons with animals or precious stones, which are excluded from the "Dolce Stil Nuovo." It appears that the poets of the "Dolce Stil Nuovo," although strongly influenced by the conventional poetry, had an aversion for common comparisons. Guittone d'Arezzo, whose erotic verse is artificial, nevertheless voices a dislike for the custom of comparing the lady with common objects which he considered unworthy of her.[187] The more the lady became idealized, the more were such comparisons discarded, and in this sense Guittone may be considered a precursor of the "Dolce Stil Nuovo." Of the 136 examples I have been able to collect, 34 are from the "Dolce Stil Nuovo," 59 from the Sicilian, and 43 from the Provençal poets. From the preceding analysis it will appear that the poets of the "Dolce Stil Nuovo" use those of the common comparisons which they adopt, either in a peculiar sense or in a simple but perfectly suitable sense. They never drag in a comparison for the sake of using it.

2. All three schools are represented in the first three groups: Mere Commonplaces, Thoughtful Treatment, and Feeling. There are no Provençal examples which seem to me to show genuine Idealization.[188] It might seem at first sight as though this quality were present in *gold*—2 and 3, *star*—17, and *sun*—13, but an examination of the poems in which these passages occur will show, I believe, that genuine idealization is lacking.

[187] Cf. flower, No. 5, p. 14; star, No. 6, p. 40.

[188] Cf. Comparative Table, p. 60 for full statistics.

The first of the *gold* comparisons occurs in a poem which is decidedly sensual in tone. A glance at verses 13-15 and 45-48 will show this.[189] The poem containing the other *gold* comparison is really not a love lyric but a sirventes. The sixth stanza alone is addressed to a lady and contains the comparison. This stanza, then, must be considered by itself, as it has nothing to do with the rest of the poem. The last two verses are sufficient to show that the lady is no more than a mortal woman whom the poet admires more than other women.[190]

In the comparison of the *star* we come nearer real idealization than in the two comparisons just considered. Yet if the poem in which this comparison occurs be examined side by side with the three other *star* comparisons which do show idealization, (Nos. 13, 14, 18), a difference will be noticed. In No. 13 the setting of the comparison is such as to produce idealization, and the triplets of the sonnet put the idealization beyond doubt.[191] In No. 14 it is the profession on the part of the poet of the belief that the "stella diana" has actually become incarnate in the lady of his love which shows idealization. In No. 18 the lady is idealized under the name of Love. Verses 13-14, and 37-38 show the idealization clearly.[192] The poem under consideration shows too many of the artificial conventionalities of the Provençal poets to express genuine idealization. The poet is more concerned for his own happiness than for anything else, as is made clear by verse 27.[193] He describes his lamentable condition, complains of the cruelty of the lady, protests his fidelity in spite of his sufferings, and ends with a prayer for mercy: the whole situation is conventional.

[189] 13-15 Tan es d'amorosa mena
Que morrai, si no m'estrena
D'un doutz bais, ...

45-48 Que la noch fai parer dia
La gola, e qui n vezia
Plus en jos,
Totz lo mona en genzaria.

[190] 47-48 Et etz plus leials ves joven,
No son a dieu cilh de Cadonh.

[191] Cf. p. 16.

[192] 13-14 Di guisa ch'a quel ch'è innamorato
Ch'ella'l dimostra ongnor quasi incarnato.

37-38 Ch'acconci se ne parton tutti quanti
Lasciando ciaschedun vizio e difetto; . . . . .

For reading of v. 37 cf. V. R. V. p. 295.

[193] 27 Qar ieu non puesc ses lo joi vius durar. . . . .

The *sun* comparison is, I think, but a cleverly handled intellectual conceit, not even showing real feeling. I cannot find, either in the comparison itself or in the rest of the poem, any spontaneous expressions which idealize the lady in the manner in which she is idealized in Nos. 19, 21, 26, and 32. In each of these passages there is clear indication of the miraculous nature of the lady as shown in her influence, but in the poem containing *sun*—13 there is nothing but dull conventionality—the poet appealing to Love to intercede with the lady whose indifference, in spite of the poet's long service, is endangering his life. The comparison is the only bright spot, but even that is mere hyperbole.

3. In passing from those comparisons which are Mere Commonplaces, through those which show Thoughtful Treatment, into those which show Feeling, one notices that the number of "Dolce Stil Nuovo" examples increases while the number from the two other schools steadily decreases.

4. There are five examples from the "Dolce Stil Nuovo" poets among the Mere Commonplaces: *angel*—3, 4 (Cino): *snow*—4 (Guinicelli); *star*—1 (Cavalcanti), 3(Lapo Gianni). These examples show that even in the relatively few comparisons used by the poets of this school, conventionality makes itself felt as elsewhere in their poems.

5. Of the examples in group II there are two from the "Dolce Stil Nuovo": *rose*—11 (Cino) in the first division of the group; *flower*—9 (Cino) in the second division. The first of these, belonging to a set of examples which are still in the realm of the commonplace, is offset by a relatively large number of Sicilian and Provençal examples. In the case of the other example, which is not a commonplace, the proportion is larger; the number of examples from the two other schools is beginning to decrease.

This group represents comparisons which are coldly elaborate. The scarcity of "Dolce Stil Nuovo" examples here is significant, for it proves that cold elaboration is foreign to the "Dolce Stil Nuovo" idea of a suitable comparison. As a matter of fact the two examples found here are simplicity itself. *Rose*—11 is little more than a conventionality, and is to be separated from Mere Commonplaces only because of a distinguishing characteristic, which, however, appears frequently elsewhere. *Flower*—9 is remarkable only because of the political significance which is rare in this love lyric.

6. Among those examples which show Feeling a large number are from the "Dolce Stil Nuovo," whereas the number from the Sicilian and Provençal schools has fallen off considerably. To decide which of these

examples expresses genuine feeling is obviously a difficult matter. There enters here the subjective factor which precludes any final decision in the matter. I do not deny that, reading these foreign poems at a distance of seven centuries, I may have missed the expression of true feeling in some of them, but I feel sure at any rate that it exists to a greater extent in those in which it seems clear to me. Where I have undertaken to answer so difficult a question, I have generally founded my impression on the context of the example concerned, and I have also been guided by the following general principles:

1. An abundance of conventional expressions in a poem tends to exclude the probability of the expression of genuine feeling in any comparison it may contain, especially if the form of the poem is very artificial. (Cf. *angel*—12).
2. The clever framing of a comparison produces an impression of coldness. (Cf. the antitheses in *rose*—21 and *sun*—13.) The same is true of excessive elaboration of the comparison. (Cf. *sun*—14 and 20.)
3. General objective description of a vague kind excludes the probability of real feeling. (Cf. *rose*—10.)
4. On the other hand, the more simple the form and language of a poem, the more likely is it that genuine feeling will be successfully expressed. (Cf. *rose*—22, *sun*—31.)
5. Subjective description of the lady, in which details are used to represent the effect on the beholder, is likely to express genuine feeling. (Cf. *angel*—18 and 19, *sun*—32.)
6. In some poems the lively movement of the verses and the energetic though simple expressions give one an irresistable impression of an effort to express strong feeling. (Cf. *flower*—11 and 12.)
7. In the best of the examples in this third group we have not only an expression of feeling, but a fusion of thought and feeling which constitutes an esthetic success. Of these examples 23 are "Dolce Stil Nuovo,"[194] 5 belong to the Sicilian school, and 1 is Provençal.[195]

[194] Eight of these, however, are contained in two sonnets (cf. pp. 21-22), and really constitute only two important examples.

[195] D.S.N., angel, 14, 17-19; flower, 11, 12, 14; gold, 4-6; lily, 5; rose, 26, 27; snow, 11, 13; star, 13, 14; sun, 21-23, 26, 27, 31, 32.
Sic., angel. 13; flower, 13; rose, 22, 23; snow, 12; star, 18. Prov., star, 17.

COMPARATIVE TABLE[196]

		I.			II-1.			II-2.			III.			IV.			Total.		
		D.	S.	P.	D.	S.	P.	D.	S.	P.	D.	S.	P.	D.	S.	P.	D.	S.	P.
Angel	19	2	3	1	0	5	0	0	1	0	6	1	0	6	1	0	8	10	1
Flower	16	0	4	4	0	0	2	1	1	0	3	1	0	3	0	0	4	6	6
Gold	6	0	1	0							3	0	2	2	0	0	3	1	2
Lily	5	0	0	1	0	0	3				1	0	0	1	0	0	1	0	4
Rose	27	0	2	2	1	3	10	0	1	3	2	2	1	1	0	0	3	8	16
Snow	13	1	0	3	0	0	6				2	1	0	2	0	0	3	1	9
Star	18	2	4	0	0	4	0	0	4	0	2	1	1	2	1	0	4	13	1
Sun	32	0	4	0	0	6	4	0	5	0	8	5	0	3	1	0	8	20	4
	136	5	18	11	1	18	25	1	12	3	27	11	4	20	3	0	34	59	43

TABLE OF SIMILES

I Dolce Still Nuovo

Angel.	Cavanlcanti—	Bal. p. 110	16, p. 10
	Cino da Pistoja—	Bal. ii, p. 36.	3, p. 7
		Son. cxxiii, p. 312.	15, p. 10
		Son. xi, p. 435	4, p. 7
	Dante—	Son. xxix, p. 173.	18, p. 12
		Son. xv, p. 224 (V. N.)	19, p. 12
	Guinicelli—	Can. v, p. 17.	17, p. 11
	Lapo Gianni—	Bal. vii, p. 104.	14, p. 9

[196] After each object in the left hand column is given the number of examples collected. In each of the five succeeding columns, under the letters D.S.P., is given the number of examples for each school in each group according to the summaries in the text. In the right hand column is given the sum total of examples for each school for all groups; except of course the group marked IV, as these examples are contained in those of III. In the bottom line is given the sum total of the examples in each column.

Flower.	Cavalcanti—	Son. p. 109.	12, p. 17
	Cino da Pistoja—	Mad. iv, p. 318.	9, p. 16
	Dante—	Can. xii, p. 163.	14, p. 20
	Guinicelli—	Son. xvi, p. 35.	11, p. 16
Gold.	Cavalcanti—	Son. p. 109.	5, p. 23
	Dante—	Son. xlv, p. 175.	6, p. 24
	Guinicelli—	Son. xvi, p. 35.	4, p. 23
Lily.	Guinicelli—	Son. xvi, p. 35.	5, p. 25
Rose.	Cino da Pistoja—	Son. xi, p. 435.	11, p. 29
	Dante—	Son. xlv, p. 175.	26, p. 33
	Guinicelli—	Son. xvi, p. 35.	27, p. 33
Snow.	Cavalcanti—	Son. p. 109.	11, p. 36
	Dante—	Ses. i, p. 160.	13, p. 36
	Guinicelli—	Son. xiv, p. 33.	4, p. 35
Star.	Cavalcanti—	Bal. p. 177.	1, p. 38
	Guinicelli—	Son. xiv, p. 33.	14, p. 42
		Son. xvi, p. 35.	13, p. 41
	Lapo Gianni—	Bal. xi, p. 112.	3, p. 39
Sun.	Cavalcanti—	Son. p. 107.	21, p. 51
	Cino da Pistoja—	Can. i, p. 13.	26, p. 53
		Son. xiv, p. 22.	22, p. 52
		Son. xvi, p. 26.	31, p. 54
		Can. viii, p. 98.	23, p. 52
	Dante—	Conv.—iii: Can. p. 270.	32, p. 54
		Fraticelli, Can. p. 236.	29, p. 53
		Fraticelli, Can. p. 238.	30, p. 54
	Guinicelli—	Can. vii, p. 23.	27, p. 53
		Can. vii, p. 23.	28, p. 53

II Sicilian

Angel.	Anonymous—	V.—iv: ccclx, p. 35.	11, p. 8
	Chiaro Davanzati—	V.—iv: ccclix, p. 34.	9, p. 8
	Guittone—	Son. xlix, p. 76.	5. p. 7

		Can. ix, p. 250.	12, p. 8
	Inghilfredi—	P.—xiv-i: 17, p. 260.	7, p. 7
	Monte—	V.—v: dccclv, p. 169.	10, p. 8
	Puciandone da Pisa—	P.—xiv-ii: 83, p. 371.	1, p. 7
	Ser Noffo—	C.—x-ii: 141, p. 351.	13, p. 9
	Ser Pace—	P.—xviii-ii: 111, p. 443.	2, p. 7
		P.—xviii-ii: 111, p. 443.	8, p. 8
Flower.	Anonymous—	Cf. Dante—Ses. iii, p. 161.	10, p. 16
	Francesco Ismera—	Nan. vol. i, p. 375.	13, p. 19
	Guido delle Col.—	V.—i: Can. xxiii, p. 58.	1, p. 14
	Guittone—	Son. cxi, p. 184.	5, p. 14
	Jacopo da Lentino—	L. R. 9: cdviii, p. 356.	4, p. 14
	Re Giovanni—	V.—i: xxiv, p. 61.	3, p. 14
Gold.	Jacopo da Lentino—	V.—i: ii, p. 9.	1, p. 22
Lily.			
Rose.	Anonymous—	C.—xi-i: 532, p. 328.	6, p. 28
		V.—i: lxiv, p. 410.	23, p. 31
	Chiaro Davanzati—	V.—iv: cccliii, p. 27.	22, p. 31
	Giac. Pugliese—	V.—i: lvii, p. 387.	20, p. 30
	Guido delle Col.—	V.—i: xxiii, p. 58.	2, p. 27
	Jacopo da Lentino—	L. R. 9: cdviii, p. 356.	3, p. 27
		V.—i: viii, p. 33.	12, p. 29
	Maestro Rinuccino—	Nan. vol. i, p. 213.	8, p. 28
Snow.	Francesco Ismera—	Nan. vol. i, p. 375.	12, p. 36
Star.	Anonymous—	V.—iii: cclxxii, p. 212.	2, p. 39
		V.—iii: cccxiii, p. 368.	18, p. 43
		V.—iv: ccclix, p. 34.	10, p. 41
		V.—iv: cccxciii, p. 68.	7, p. 40
		P.—i-i: 119, p. 414.	8, p. 40
	Bonaggiunta—	Nan. vol. i, p. 142.	4, p. 39
	Guido delle Col.—	V.—i: xxiii, p. 58.	5, p. 40
	Guittone—	Son. lxxii, p. 109.	16, p. 42
		Son. cxi, p. 184.	6, p. 40
	Il Saladino—	C.—x-ii: 245, p. 404.	11, p. 41
	Monte—	V.—iv: dcxx, p. 311.	15, p. 42
	Rin. d'Aquino—	V.—i: xxxiv, p. 96.	9, p. 40
	Tom. da Faenza—	L. R. 9: cccxci, p. 347.	12, p. 41

Sun.	Anonymous—	V.—iii: cclxxi, p. 208.	8, p. 46
		V.—iv: ccclxxxii, p. 57.	3, p. 45
		P.—i-i: 133, p. 422.	15, p. 48
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VITA

Thomas Addis Emmet Moseley was born in Baltimore, Maryland, August 27, 1886. After a preliminary education in private schools, including two years at boarding school, he entered the Johns Hopkins University in the autumn of 1903 where he was graduated with the degree of A.B. in 1907. The next four years were spent in the graduate school of the same institution, where he worked in the departments of Italian, French, and Latin. During the last two years of this period he was instructor in Latin in Notre Dame College of Maryland. In 1911 he was appointed an instructor in Modern Languages in Princeton University, which position he has held to the present time.

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